



New American Paintings was founded in 1993 as experiment in art publishing. Working closely with a range of art world professionals, we review the work of thousands of artists each year in order to discover America's most promising emerging and under-recognized painters. Each bimonthly issue presents forty exceptional artists who are selected on the basis of artistic merit and provided space for free.

NORTHEAST

CT.DE.MA.ME.NH.NJ.NY.PA.RI.VT

MFA ANNUAL

CURRENT MASTERS OF FINE ARTS CANDIDATES

SOUTH

AL-AR-DC-FL-GA-KY-LA-MD-MS-NC-SC-TN-VA-WV

MIDWEST

IA·IL·IN·MI·MN·MO·OH·WI

WEST

AZ·CO·ID·KS·MT·ND·NE·NM·NV·OK·SD·TX·UT·WY

PACIFIC COAST

AK.CA.HI.OR.WA

HAVE YOUR FINGER ON THE PULSE OF OPPORTUNITIES IN THE ARTS

Be the first to find out about jobs, award opportunities, residencies, open calls, and studio spaces.

nyfa.org/classifieds



NEW AMERICAN PAINTINGS

Apr/May 2023 Volume 28, Issue 2 ISSN 1066-2235

\$20

Editor/Publisher......Steven Zevitas

Creative Director.....Alexandra Simpson

Marketing Manager....Liz Morlock

Copy Editor.....Richie Feathers

Advertising Inquiries

please contact Liz Morlock: 617.778.5265 x28

Front cover: Zou, p202 Back cover: Bird, p25

RECENT JURORS:

Leila Grothe Jenny Gheith Tyler Blackwell Nadiah Rivera Fellah Amanda Morgan Bana Kattan Bill Powers Dominic Molon Lauren R. O'Connell Hannah Klemm Molly Boarati Lauren Haynes Liz Munsell Anna Katz Suzanne Weaver Henriette Huldisch Emily Stamey Beth Rudin DeWoody Jerry Saltz Christine Y. Kim Rebecca Matalon Staci Boris Michael Rooks Amber Esseiva Ruth Erickson Nancy Lim Alison Hearst Dominic Molon Katie Pfohl Anne Ellegood Susan Cross Rita Gonzalez

Valerie Oliver

Arnold Kemp

Veronica Roberts

Baltimore Museum of Art San Francisco Museum of Modern Art Blaffer Art Museum at the University of Houston The Cleveland Museum of Art Institute of Contemporary Art, Miami Museum of Contemporary Art, Chicago Half Gallery RISD Museum of Art Scottsdale Museum of Contemporary Art St. Louis Art Museum Nasher Museum of Art, Duke University Nasher Museum of Art, Duke University Museum of Fine Arts, Boston The Museum of Contemporary Art, Los Angeles San Antonio Museum of Art Walker Art Center Weatherspoon Art Museum Art Patron, Collector and Philanthropist New York Magazine Los Angeles County Museum of Art Contemporary Arts Museum, Houston Elmhurst Art Museum High Museum of Art Institute of Contemporary Art at VCU Institute of Contemporary Art, Boston San Francisco Museum of Modern Art Museum of Fort Worth RISD Museum of Art New Orleans Museum of Art

Hammer Museum

Blanton Museum of Art

Los Angeles County Museum of Art Contemporary Arts Museum Houston

School of the Art Institute of Chicago

MassMOCA

PRINTED IN KOREA

All rights in each work of art reproduced herein are retained by the artist.

All rights reserved. No part of this publication may be reproduced in any way without written permission from the publisher.

New American Paintings is published bimonthly by:

The Open Studios Press 450 Harrison Avenue #47 Boston, MA 02118

617.778.5265 / newamericanpaintings.com

Subscriptions: \$89 per year (Canada \$329, Non-North America \$449)

New American Paintings is distributed as a periodical by CMG Retailers looking to carry New American Paintings: 888.235.2783

Digital Subscriptions: issuu.com/newamericanpaintings

Periodical Postage paid at Boston, MA and additional mailing offices

Send address changes to: The Open Studios Press 450 Harrison Avenue #47 Boston, MA 02118

Copyright © 2023. The Open Studios Press.

Design by Alexandra Simpson

165 Apr/May



newartdealers.org

CONTENTS

7	EDITOR'S NOTE Steven Zevitas
9	EMERGING ARTIST GRANT RECIPIENT: 2022 Kwamé Azure Gomez
11	JUROR'S COMMENTS Ana Clara Silva, Director of Exhibitions, Faena Art
13	NOTEWORTHY Juror's and Editor's Picks
15	JUROR'S SELECTIONS MFA Annual Review 2022
181	EDITOR'S SELECTIONS MFA Annual Review 2022
207	PRICING GUIDE Asking prices for selected works



EDITOR'S NOTE

Organizing The MFA Annual is always an exciting project. For all of us at New American Paintings, it is like getting a private view into the future of painting. That is not to say that the future of painting is determined only by artists who choose to pursue a graduate degree. Attaining a Master of Fine Arts degree is ultimately a personal decision—one which artists make for a variety of reasons. There is, however, something about the crucible of the MFA—the multitude of ways that artists are challenged, both formally and critically—that generates a lot of interesting, forward-thinking work. Artists may be born and not made, but there is no doubt that MFA programs are now firmly entrenched within the art world's meta-structure.

This year we received close to eight hundred applications from artists affiliated with more than ninety art schools. The ways in which faculty members and the historical legacy of various schools can influence their students' practices is notable. After doing this for so many years, I have reached the point where oftentimes I can accurately guess the school that an applicant is affiliated with based on their work alone. This, of course, has much to do with each school's vetting process and the specific criteria they look for when evaluating a potential graduate candidate. Some MFA programs—Yale, Virginia Commonwealth University (VCU), and UCLA among them—produce artists whose work is underpinned with extraordinary conceptual rigor. Others, such as the New York Academy of Art, RISD, and Columbia University, produce artists who often forefront technical mastery in their work.

We were thrilled to have Ana Clara Silva, Director of Exhibitions for Faena Art, serve as juror for the 2023 MFA Annual. With the strength of the applicant pool, she was faced with a tough job. The forty artists selected represent a total of twenty-six art schools. (VCU and RISD fared particularly well, with four artists each.) More important than the numbers though, is the incredible diversity of backgrounds and aesthetic viewpoints that these forty artists represent. There is a lot to like in these pages.

Lastly, I want to congratulate Kwamé Azure Gomez on being the recipient of our 2022 Emerging Artist Grant. As an acknowledgment of the massive influence that social media now has on the art world, in 2021 we began holding an Instagram-based review of current MFA candidates that involves both an internal editorial review and public vote. Dozens submitted to our 2022 call for artists and Kwamé was ultimately selected from among the five finalists. Her work is truly exceptional.

Enjoy the issue!

Steven Zevitas
Publisher & Editor



EMERGING ARTIST GRANT RECIPIENT: 2022

KWAMÉ AZURE GOMEZ

Chicago, IL 330.338.1590 kwamekgomez@gmail.com @_kwame.azuregomez

School of the Art Institute of Chicago

My work explores the personal rituals and ceremonies of everyday experiences. I use the mundane to visualize gestures of temporal glitches, where time becomes nonlinear and transient. This practice has its roots in the musically rich histories of radical Black thought and theory, where temporal intervals are expressed in improvisation.

In my multimedia paintings and three-dimensional works, these sonic glitches are expressed visually through abstraction—where time dilates, folds, shifts, and expands itself—and stretches cyclically to mirror Black life and subjectivity. I reflect these alchemic frequencies and moments of everyday Black life through a myriad of material investigations. In these sentimental domains, forms, fields, vessels, and spaces are created for Black people to partake in rituals of rest, autonomy, affirmation, memory, and processing. In union with fields of gestural abstraction are opaque and transparent moments of visual intimacy between the figure and non-figure spaces; color harmonies synesthetically operating to emote; intricate, dreamlike signage; and markmaking. Together they are in the pursuit of highlighting the sacred connections between Blackness and the ancestral muscle memories of pictorial reinvention.

b. 1999 Akron, OH

Education

- 2022 MFA, School of the Art Institute of Chicago (SAIC), Chicago, IL
- 2021 BFA, Myers School of Art, University of Akron (UA), Akron. OH

Residencies

2019 Curated Storefront, Akron, OH

Solo Exhibitions

- 2021 An Abyss of Sunshine, Cummings Center for the History of Psychology, UA, Akron, OH
- 2020 Eternal Abodes (Into the sunlight I go, a Synthesis of Love and Planes), Polsky Building, UA, Akron, OH

Selected Group Exhibitions

- 2022 What It Could Be, Rebuild Foundation and Anthony Gallery, Stony Island Arts Bank, Chicago, IL
- 2021 HEAVEN, New Image Art, Los Angeles, CA Kindred Technology, SoLA Contemporary, Los Angeles, CA



JUROR'S COMMENTS

ANA CLARA SILVA
Director of Exhibitions,
Faena Art

I ended 2022 by reviewing and selecting the work of MFA candidates and recent graduates for this issue of *New American Paintings*. What a pleasure it was to spend time with these artists' work right as the year was winding down; it allowed me space for reflection exactly when I needed it most. Though students tend to bring out this contemplative mood in us no matter the case, painters in particular have a way of forcing us to slow down and take a look at a different pace.

The intricate methods and rich contexts that each artist presents here encourage further digging-in to fully grasp and understand the images better. Stylistic tendencies in portraiture and figurative painting stand out the most, which is no surprise given the current social and political conversations being had around identity. Pia Bakala's paintings, for example, explore various themes of trans femininity through a performative lens, placing her characters front and center, staring directly at the viewer as if to confront limitations set by cultural preconceptions. In Quinn Antonio Briceño's visually striking, patterned portraits of the working class, he celebrates Latinx identity by collaging found materials that connect his family's history in Nicaragua to his lived experience in the United States.

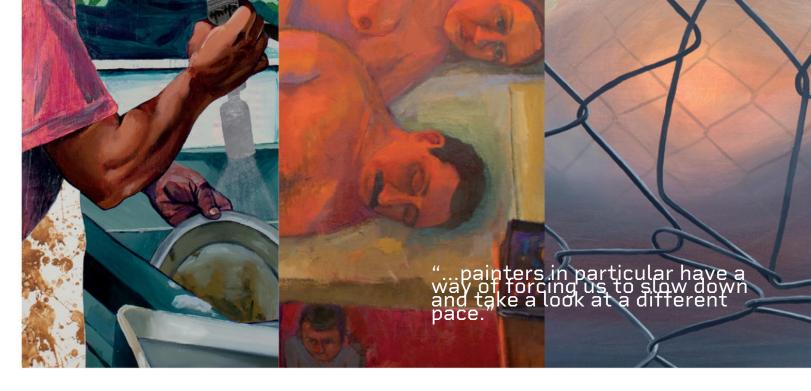
Elsewhere, Santiago Galeas's work blends portraiture with landscape and features queer Latine subjects to study the connections between identity and ecology. Stephanie Mei Huang meanwhile, challenges racialized and gendered constructions of Chinese American women by presenting them in ways that break assumptions and reverse power roles; while Mesoma Onyeagba's Black female

figures are set against commanding, abstract compositions—a foundation for experiments in paint and textile that consider her Nigerian roots.

Other works in this issue present the artists' personal experiences through figurative storytelling in more active scenes, such as those of Neeraj Sebastian, where the role of community is examined; and Arielle Tesoriero's narratives, where funky and colorful characters (some with tails) perform chaotic, domestic acts and serve as metaphors for societal expectations of women.

I also found myself navigating various fantastical landscapes—vibrant imagined worlds that upon second look, give hints of the surreal and allude to the complexities of our relationship with nature. Santiago Giralda's extravagant landscapes pull from images online and pictures taken by the artist himself; they culminate in layered, jungle-like compositions that place a greater importance on the product as a whole rather than the multitude of images referenced within it. Jessamyn Plotts's somewhat dark interiors—which in this case are a series of apartments—are composed from memory and observation, and pose the question, Why do we contain images the way we do? Both artists use constructed landscapes to highlight the differences between what we see and how we remember.

Vanessa Balbach Clarke and Paige DeVries paint what they perceive while on their daily walks. Be it in natural or urban environments, these landscapes differ in the way each artist connects to what they have recently interacted with—a reminder about the subjective nature of contemporary painting. For



Clarke, unnoticed details and quiet transitions of light are her departure point, while Devries focuses on the immediate world and the impact of the human hand on nature. In a different kind of landscape, Kelsey Shwetz paints what she calls "psychological spaces," enigmatic sceneries that may look "familiar, but not quite right." And then there are Sarah Bird's still lives that, although stylized, also contain a certain air of mystery. However, it is in Erin Yerby's paintings—which produce a nostalgic effect through mythologized landscapes and a captivating color palette—that I find the most dreamlike images.

It would be impossible not to make note of the role that abstraction plays in so many of the works featured in this issue. While many of the themes I've mentioned—memory, pattern, and collage—naturally include elements of abstraction, there are some artists who use it as a tool for conveying something beyond that which we can recognize. Isabel Monti's abstract forms hint at the spiritual, a connection between life and death; Kiwha Lee draws from architecture and ornamental printmaking processes to decentralize compositional components that make up a painting; and Sam Allerton Green looks to the natural world for clues as he observes and quickly records the rain, snow, sun, or a shady grove in thick brushstrokes and blocks of color.

Although I recognize the importance of figurative representation, landscape, and abstraction in these featured works, with themes surrounding identity, memory, and the psychological consequences of our relationship with nature and technology, I was also delighted—or better, impressed—to see how

disparate materials are used alongside painting in the creative practices of Judith Mullen, Robbie Rogers, LaRissa Rogers, Elijah Ruhala, and Sam Slipkovich. Indeed, it can be in the more tangible materials found within these pages—from plaster and resin, wood, cotton, and silk, to wool, porcelain, drywall, and even saliva—where we find the most concrete connections to the stories being told through painting.

I recently read in Alain de Botton and John Armstrong's book *Art As Therapy* that "getting something out of art won't just mean learning about it—it will also mean investigating ourselves." In the work of artists like Joaquín Stacey-Calle, I found an intersection between so many of the ideas that mark our times, and in turn, create space for that investigation. Going back to school at the graduate level often comes with fine-tuning what you already believe to be true, while at the same time knowing that those beliefs may change. This pursuit of continuing to learn, explore, and develop a sense of identity to find one's place in this world—and ultimately, a way to react to it—is evident in the work of the artists featured in this issue. In the process, they are reminding us to do the same.

Briceño 29 Sebastian 139 DeVries 44

NOTEWORTHY

JUROR'S PICK:

JOAQUÍN STACEY-CALLE

p153

The paintings by Joaquín Stacey-Calle are dreamy. There is an immediate sense of nostalgia upon first gaze, and although you know that what you are looking at are not your stories, you can't help but to think of your own past. Houses once lived in, family members now gone, a foreign but intimate landscape—these are the signs familial history, particularly of someone who now lives far from "home." Stacey-Calle uses these references to create narratives about the fragility of memory and to question which parts of the story are real, and what we have embellished or made up along the way. He simultaneously addresses how our dependence on fast-paced technology affects our perception of time; the fast brush strokes and erased or even destroyed segments of the canvas alluding to the faded memories we so adamantly hold on to.

EDITOR'S PICK:

ZHI DING p187

In recent years, fueled by an overheated art market, a glut of large-scale paintings has entered the world. Go big or go home? I'm not so sure. Over the centuries, artists have proven time and time again that there is no direct correlation between a painting's size and its potential impact or historical significance. Ding's intimately scaled works have a sort of quasi-mystical energy. My sense is that she is trying to unpack some complicated issues surrounding identity and experience in her paintings, yet there is nothing didactic about the work. For me, each painting functions as a fragment of some larger, unknowable narrative, and Ding offers the viewer total agency to help complete the story.



SELECTED ARTISTS: MFA ANNUAL REVIEW 2022



JUROR'S SELECTIONS:

PIA BAKALA

SARAH BIRD

QUINN ANTONIO BRICEÑO

MOLLY BURT-WESTVIG

VANESSA BALBACH CLARKE

PAIGE DEVRIES

AARON FELTMAN

SANTIAGO GALEAS

SANTIAGO GIRALDA

SAM ALLERTON GREEN

SAMUEL GUY

STEPHANIE MEI HUANG

SAJ ISSA

CALVIN KIM

KIWHA LEE

VIRAJ MITHANI

ISABEL MONTI

JUDITH MULLEN

CELINE O'HARA

MESOMA ONYEAGBA

ERIK ADRIEL PETERSON

JESSAMYN PLOTTS

RANSOME

LARISSA ROGERS

ROBBIE ROGERS

ELIJAH RUHALA

NEERAJ SEBASTIAN

KELSEY SHWETZ

SAM SLIPKOVICH

JOAQUÍN STACEY-CALLE

EMILY STROUD

ARIELLE TESORIERO

TIANXING XU

V YEH

ERIN YERBY

EDITOR'S SELECTIONS:

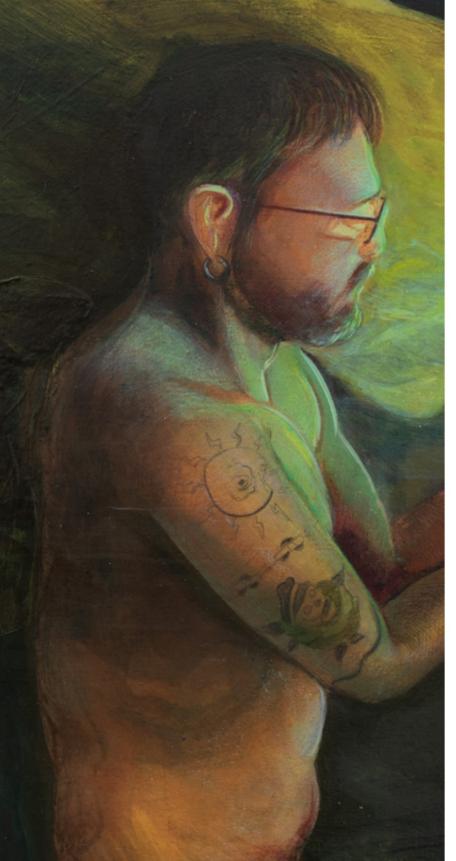
CLARA CRUZ ZHI DING

ERICK ALEJANDRO HERNÁNDEZ

ASHLEY JOHNSON

JI ZOU





JUROR'S SELECTIONS

Artists are presented in alphabetical order.

Artist biographies have been edited to prioritize recent highlights.

Pricing Guide can be found on p207

PIA BAKALA

Richmond, VA 816.716.4120 piabakala@gmail.com piabakala.com @piabakala

Virginia Commonwealth University

Over the past two years, my work has elaborated on the tension between liberation and confinement. Most recently, this is manifesting into a body of oil paintings through which I explore themes of sexuality, horror, gender identity, personal mythology, transformation, and the axis of euphoria and dysphoria. Taking inspiration from film, literature, and art history, I appropriate various cultural mythologies to formulate figurative expressions of gendered performativity.

Among the many aspects that I'm seeking to explore through my work is how it relates to the audience and the presuppositions they may bring to their viewing experience. By this, I aim to scrutinize cultural preconceptions of trans femininity, expressions of sexuality, and the dichotomies between nature and artifice. In doing so, I am also examining and working through my own issues around feeling liberated, yet confined; of living authentically as a transgender woman, yet facing limitations by culturally preconceived notions of trans identity and a body that sometimes—regardless of my hormone replacement therapy regimen—still does not quite feel like home.

b. 1991 Aurora. IL

Education

2024	MFA candidate, Virginia Commonwealth University
	(VCU), Richmond, VA
2013	BFA, Kansas City Art Institute (KCAI), Kansas City, MO
	Selected Group Exhibitions
2022	Jung Lovers, Soloway Gallery, Brooklyn, NY
	Sweeping the Chimney through the Mantle of the Earth,
	Charlotte Street Foundation, Kansas City, MO
	Power Fantasy, Clyde H. Wells Fine Arts Center Gallery,
	Tarleton State University, Stephenville, TX
2021	run, run, quiet, Plug Projects, Kansas City, MO
2018	Home & Away: Diverging Approaches to Landscape,
	Vulpes Bastille, Kansas City, MO
2017	Jewelbox, Kiosk Gallery, Kansas City, MO
2016	Kansas City Flatfile and Digitalfile, H&R Block Artspace
	KCAI, Kansas City, MO





T4M; 3:00 AM oil on canvas, 48 x 36 inches





T4M; 5:00 AM oil on canvas, 53 x 40 inches

T4M; 6:00 AM oil on canvas, 46 x 54 inches

SARAH BIRD

La Grande, OR
birdsw@gmail.com
sarahwhittemorebird.com
@sarahbird_painting

University of Nevada

My works are meant to be their own condensed realities, constructed through painting, that contain areas of deep space and landscapes and detailed features of still life imagery. I look to early Western landscapes and "world painting" for inspiration because they have magical and playful qualities to how they depict of scale and where they place subjects. My paintings are free in these same ways, where at times, elements like waves and foliage are stylized, and at others they're depicted more faithfully. The work considers the enduring appeal of world modeling and symbolism, and how this demand can be fulfilled while still leaving room for genuine uncertainty and mystery.

b. 1984 Concord, MA

Education

2023	MFA candidate, University of Nevada, Reno, NV
2014	Core Program, Grand Central Atelier, New York, NY
2007	BA, Brown University, Providence, RI
	Solo Exhibitions
2022	Tiny Fruits, Art Center East, La Grande, OR
	Selected Group Exhibitions
2022	MFA Midway Show, Sierra Nevada University,
	Incline Village, NV
2019	Florilegium, Eleventh Street Arts, Long Island City, NY
2017	Five and Under, Arcadia Contemporary,
	Los Angeles, CA







untitled oil on linen panel, 16 x 20 inches



untitled oil on linen panel, 20 x 24 inches





QUINN ANTONIO BRICEÑO

St. Louis, MO
quinnbricenoartist@gmail.com
quinnbriceno.com
@qbricenoart

Washington University, St. Louis

I am like a guisado, a savory stew with ingredients that are both Nicaragüense and Estadounidense—Nicaraguan and American.

As an artist, I examine both my struggle with identity and how I came to be the person I am today. Being both Nicaragüense and Estadounidense, it is important for my paintings to reflect those two worlds and create a new space where people like me can belong.

Blending Americana with Latinx, my work gives dignity to the working class while expressing my own longing for acceptance into both worlds from which I feel excluded.

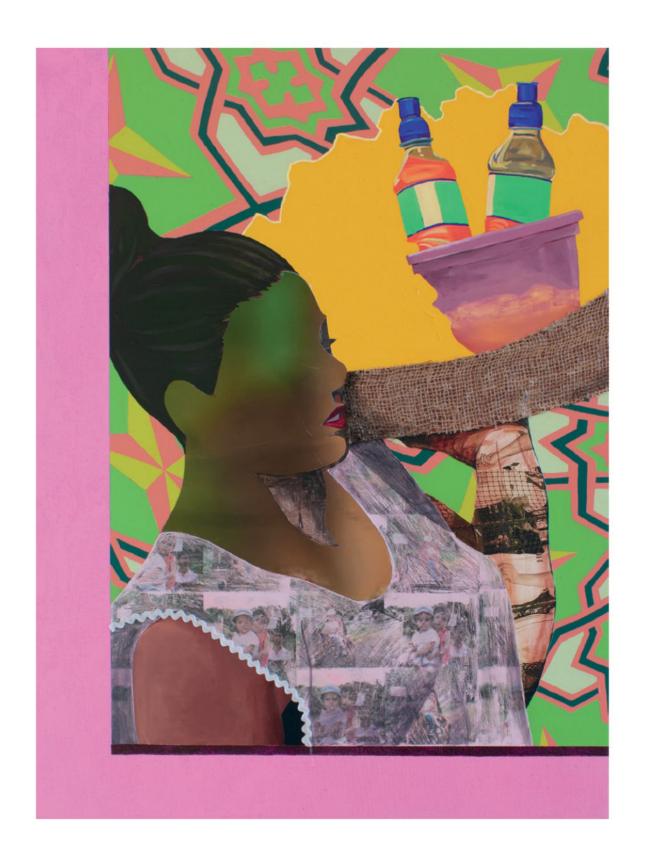
Through the act of collaging found materials that connect to my life in the United States with the painted imagery of Nicaragua, my work takes society's scraps and the personal stories and histories of my family and creates a new environment—one that celebrates my identity and the experiences that have made me who I am..

b. 1993 St. Louis, MO

Education

2022 MFA, Washington University in St. Louis, St. Louis, MO2017 BFA, San Francisco Art Institute, San Francisco, CA

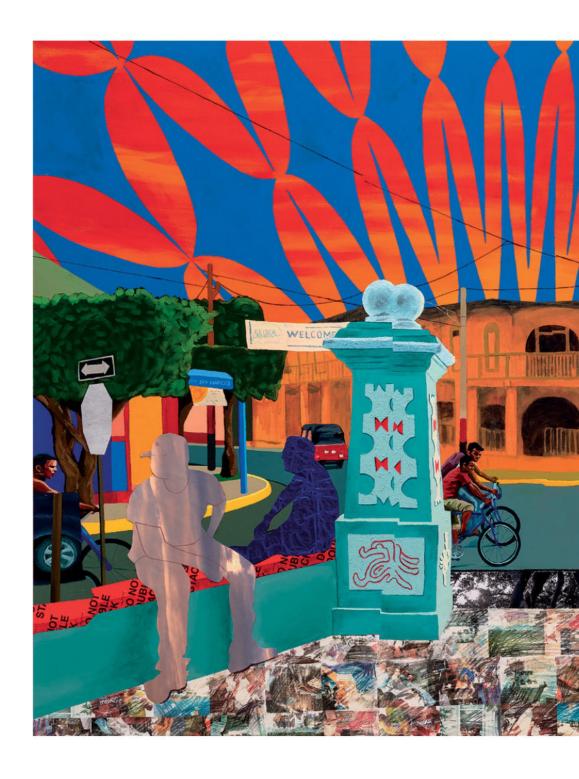


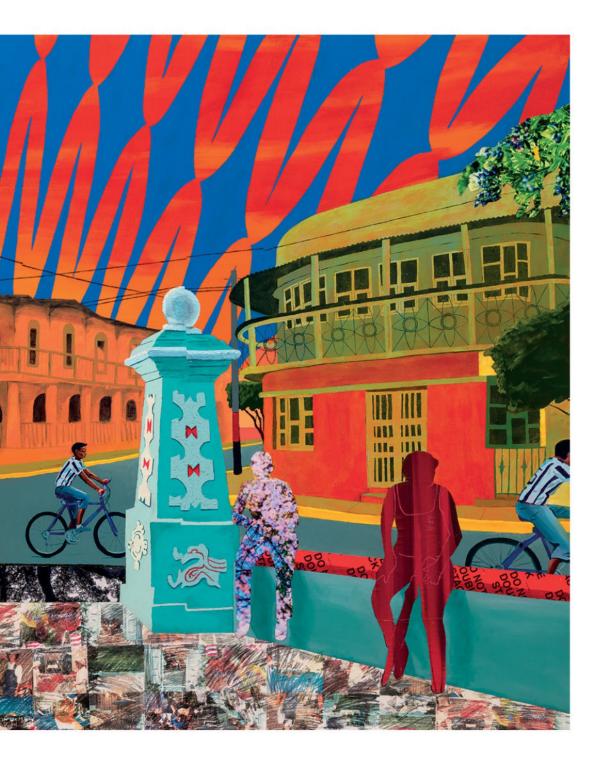






El Lavaplatos acrylic, "Made in USA" stickers, lotto tickets, and found prints on canvas, 33 x 34 inches





MOLLY BURT-WESTVIG

Philadelphia, PA
mollyburtwestvigstudio@gmail.com
mollyburtwestvig.com
@molly_alyce

Tyler School of Art and Architecture

My work investigates the screen, light, and experience. Paintings are pure image experience; we indulge in them as closely as we want. Digital images, however, repel the viewer; they lure us in at the surface only to push us away as they enlarge, dissolving and destroying the illusion of pictorial space. Put simply, we "look" at paintings but only "see" digital images.

This sensation of loss, longing, and denial is my focus. I paint phantoms, imagining what is or might be, detached from experience as imagery is stacked, embedded, then destroyed. Like digital images, paintings become estimations, using multiples and iterations to insist on an experience that hasn't yet been had, or one that may never occur. Painted, printed, and sculpted plastics and textiles create moiré patterns and light phenomena, which deny the landscape from the viewer, thereby creating tension while liberating the genre from the decorative and benign so it may possess agency over its viewer. I think of Turner's experience of light at the beginning of the Industrial Revolution, another point in history when society is at the junction of technology changing our experience. My work investigates the experiential in increasingly digitized space.

b. 1992 Redondo Beach, CA

Education

2022	MFA, Tyler School of Art and Architecture, Temple
	University, Philadelphia, PA
2014	BFA, University of Iowa, Iowa City, IA

Residencies

	9 ,
	Leipzig, Germany
2021	Heima, Seyðisfjörður, East Iceland
2019	Summer Studio Program, Virginia Commonwealth
	University, Richmond, VA
2018	Muir is Tìr, An Lanntair, Stornoway, Scotland, UK

2022 PILOTENKUECHE International Art Program.

Selected Group Exhibitions

	Selected Group Exhibitions
2022	Fairy Fountain, Haus der Statistik, Berlin, German
	Die warmweiβe Kuh, Alte Handelsschule,
	Leipzig, Germany
2021	ON EDGE 2021, Edge Gallery, Lakewood, CO
2019	Art of Water III, James May Gallery, Algoma, WI
2018	Dear Future, Public Space One, Iowa City, IA





Red Eye oil on panel, 14 x 11 inches



 $\label{eq:petal_plucking} \textit{Petal_Plucking} \\ \textit{fiber, gouache, oil, styrene, and printed voile on panel, 14 <math display="inline">\times$ 11 inches



Torn From oil on vinyl with printed silk on panel, 14 x 11 inches

VANESSA BALBACH CLARKE

Lake Bluff, IL 847.609.8428 vbalbach@comcast.net vbalbachclarke.com @vbalbachclarke

School of the Art Institute of Chicago

After taking long walks in nature, I sit down, create a palette, and begin to paint the connective details that are unnoticed or seemingly invisible—the quiet transitions. These discoveries are my departure point for painting. My process involves actively encouraging paint through hand-washed, wrinkled, and raw linen. Permitting paint to seep, halt, or be set free are all intentional actions; this defiance of order and the hierarchy of painting is specific and personal. My practice of painting "illogically," from the back of a canvas, is meant to reveal curtained activities that represent a wealth of concealed collective voices. These calculated decisions to activate liminal spaces are made to underscore the necessity of the transparency of information in response to historical narratives.

b. 1960 Evanston, IL

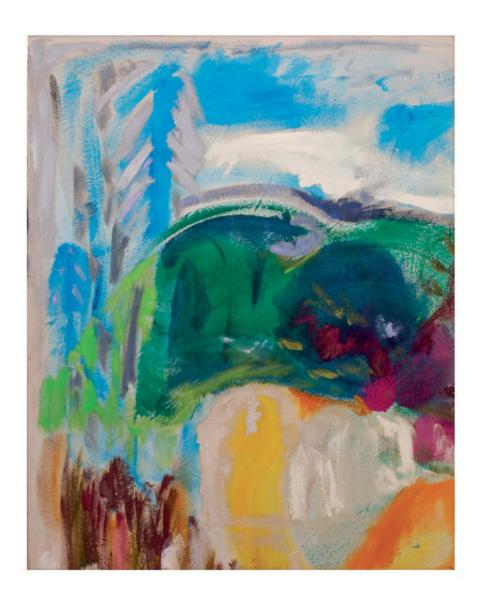
Education

2019	MFA, School of the Art Institute of Chicago (SAIC
	Chicago, IL
2017	Post-Baccalaureate, SAIC, Chicago, IL
2016	Summer Course, Painting and Drawing, SAIC,
	Chicago, IL
1982	BA, Denison University, Granville, OH
	Selected Group Exhibitions

	Selected Group Exhibitions
2021	The Other Art Fair, Chicago, IL
2020	Digital Open House (online), with CADAF, Mana
	Contemporary Chicago, Chicago, IL
2019	Fall Open House, Mana Contemporary Chicago,
	Chicago, IL
	The Turf, The Research House for Asian Art,
	Chicago, IL
	With a Capital P: Selections by Six Painters, Elmhurst
	Art Museum, Elmhurst, IL
	MFA Show, Sullivan Galleries, SAIC, Chicago, IL
2017	Post-Baccalaureate Studio Salon, Sullivan Galleries,
	SAIC, Chicago, IL







 $\label{eq:hills} \textit{hills} \\ \textit{acrylic and oil on canvas, 33 x 26 inches}$

 $\begin{tabular}{ll} \textit{whisked away}\\ \textit{acrylic and oil on washed canvas, } 60 \times 60 \ \textit{inches} \end{tabular}$



PAIGE DEVRIES

New Orleans, LA 504.982.3079 (Sibyl Gallery) devriespaige@gmail.com paigedevries.org @devries.paige

Rhode Island School of Design

My artwork evolved from something I enjoy doing every day: walking my dog. I have never been one to sit down and meditate, so these daily walks are the closest I get to being "in the moment" and appreciating my immediate world. My subject matter comes from what I observe, then photograph, as I walk through my neighborhood in New Orleans. The paintings I create depict the plants I see, whether they're intentionally planted or growing naturally despite their man-made environment. These works reflect the preciousness, humor, neglect, and sometimes, the subtle magic of our surroundings. Though people are not explicitly the subjects of my paintings, the impact of the 'human hand' on our natural habitat is always present. My work contends that people are intrinsically connected to both the nature they cultivate and the nature that adapts, creeps in, and reasserts itself into the spaces around us. These paintings are a collection of quiet moments that convey a kind of beauty and discovery specific to my city and this point in time.



b. 1990 Anchorage, AK

Education

2013 BFA, Rhode Island School of Design (RISD),
Providence. RI

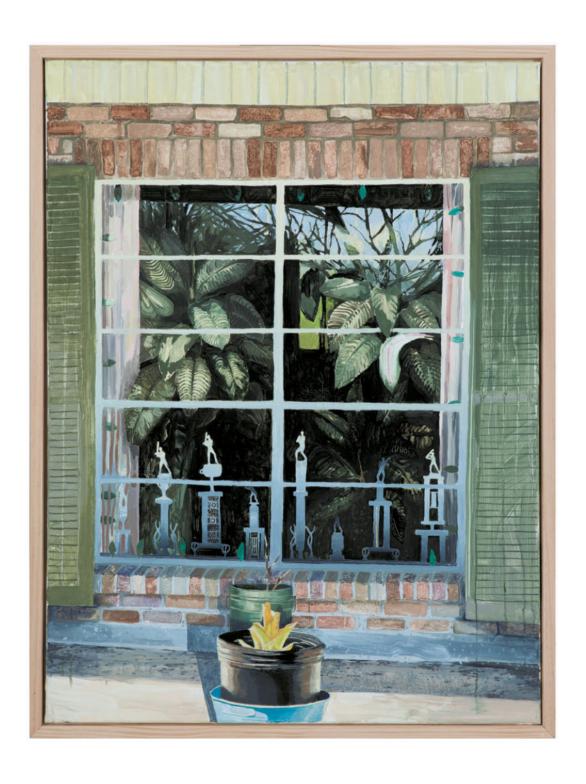
Selected Group Exhibitions

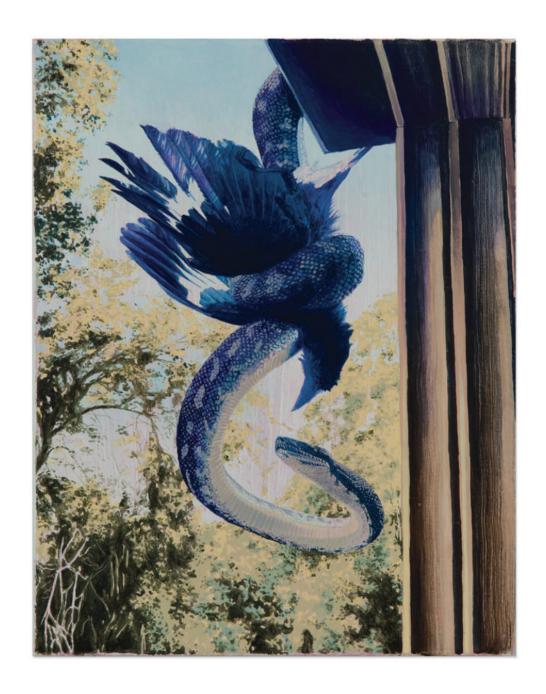
2022 Print Thing #8, Dane Ledet Gallery, Nicholls State University, Thibodaux, LA Here's What I Was Thinking, Sibyl Gallery, New Orleans, LA Group Dynamics, University of New Orleans (UNO), New Orleans, LA 2021 Graduate Exhibition, UNO Fine Arts Campus Gallery, UNO. New Orleans. LA 2020 Collective Consciousness, The Front, New Orleans, LA Hot Future, 912 Julia, New Orleans, LA 2019 Identity Measures, Contemporary Arts Center of New Orleans, New Orleans, LA When Life Gives You Lemons, Booty & a Gallery on Julia Street..., Hall-Barnett Gallery, New Orleans, LA Fall Show, Hall-Barnett Gallery, New Orleans, LA 2017 Superfine!, with Hall-Barnett Gallery, Art Basel,

Represented by

Miami Beach, FL

Sibyl Gallery, New Orleans, LA





snake vs. bird oil on canvas, 18 x 14 inches

Chain Link Fence oil on canvas, 30 x 20 inches





Southern Winter oil on canvas, 24 x 30 inches

Parking Lot oil on canvas, 40 x 30 inches



AARON FELTMAN

Huntington, NY
aaronjfeltman@gmail.com
aaronfeltman.com
@aaronjfeltman

Rhode Island School of Design

Drawing from personal narratives, Feltman explores the psychological distance that can exist within an intimate relationship when one strives to fully understand another person, yet is met with the nature of that desire's unattainability. In the same way he can recall the shape of his partner's eye crease or the width of his fingertips, Feltman is interested in a telescoping effect that pulls a viewer into specific parts of a body or scene. Within his paintings, large fields of color may butt up against a fully formed toenail or earlobe. This shifting from large-scale to small-scale is often mirrored in the depiction of intimate yet strained physical contact between two figures. At these points of contact, the two figures merge in fluid color as if attempting to hold each other tighter than the bodily confines of skin will allow.

b. 1998 Huntington, NY

Education

2022 MFA, Rhode Island School of Design (RISD),
Providence, RI

2020 BFA, Pennsylvania Academy of the Fine Arts (PAFA), Philadelphia, PA

Residencies

2019 Summer Residency, Yale Norfolk School of Art, Yale University, Norfolk, CT

Selected Group Exhibitions

2022 The Bathroom Show, Monya Rowe Gallery,
New York, NY

Five to Watch, Avery Galleries, Bryn Mawr, PA

2020 PAFA Alumni Exhibition, Borrelli's Chestnut Hill Gallery, Philadelphia, PA

> Art Student Exhibition, William Way LGBT Community Center, Philadelphia, PA

2019 Stonewall @ 50, Pearlstein Gallery, Drexel University, Philadelphia, PA

Collections

Woodmere Art Museum, Philadelphia, PA









In Dreams We Find Peace oil on linen, 30×24 inches

Portrait of the Artist oil on linen, 20 x 24 inches

SANTIAGO GALEAS

Queens, NY
santiagogaleas@gmail.com
santiagogaleas.com
@santiagogaleas

New York Academy of Art

My portraits forefront queer Latine subjects within vibrant, naturalistic landscapes that act as portals into imagined worlds. These paintings create the conditions for connections between identity and ecology that are at odds with the world traditionally represented in landscape and portraiture. Research about plants and animals specific to my own ancestral countries of origin or those of my subjects has been a crucial part of my practice. Each natural element that appears in my paintings has a deliberate ecological or cultural association that contributes to the work's theme. The subjects themselves are usually friends or acquaintances; they are not people who have commissioned the portraits or who are being depicted because of their wealth or prominence. Rather, it's due to the fact of their very existence. They are people who have to fight in some way to survive, to resist being erased by powerful forces in the world. So, these paintings are also acts of documentation, of bearing witness to these individuals as they already are and their vibrant, unapologetic belonging.

b. 1991 Silver Spring, MD

Education

2021 MFA, New York Academy of Art (NYAA), New York, NY
 2014 BFA, Pennsylvania Academy of the Fine Arts (PAFA),
 Philadelphia, PA

Residencies

2021 Artist Residency, Wolf Hill, Chappaqua, NY
 Leipzig International Art Programme, Leipzig, Germany
 2017 TrueQué Residencia Artística, Playas, Ecuador

Solo Exhibitions

2022 Semillas de Memoria, Sean Horton (Presents), New York, NY

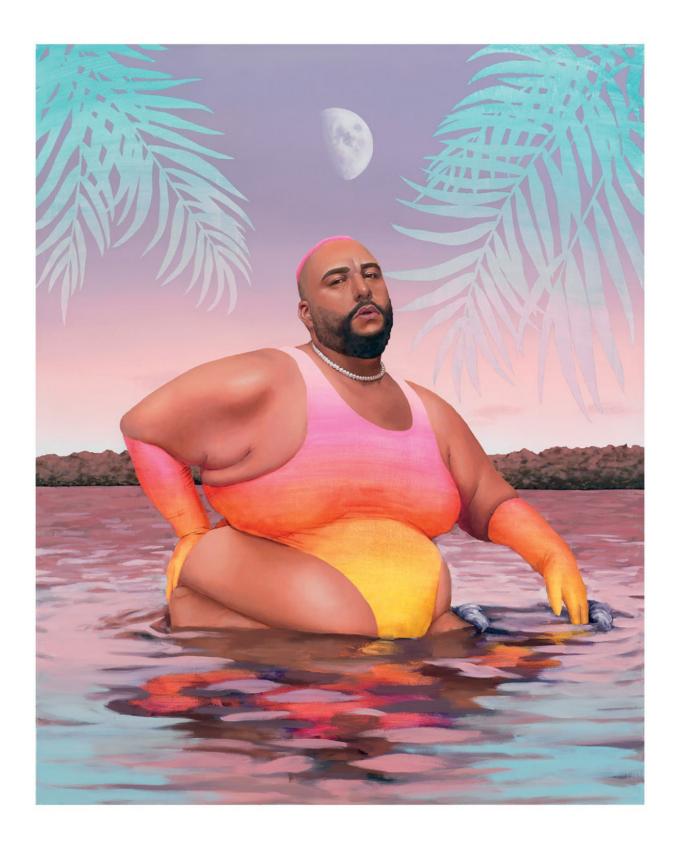
Selected Group Exhibitions

2022 Untitled Art Miami Beach, with Sean Horton (Presents),
 Untitled Art, Miami Beach, FL
 Claiming the Narrative, Visual Arts Center of
 New Jersey, Summit, NJ
 2021 I have an idea!, 1969 Gallery, New York, NY

Represented by

Sean Horton (Presents), New York, NY





GALEAS

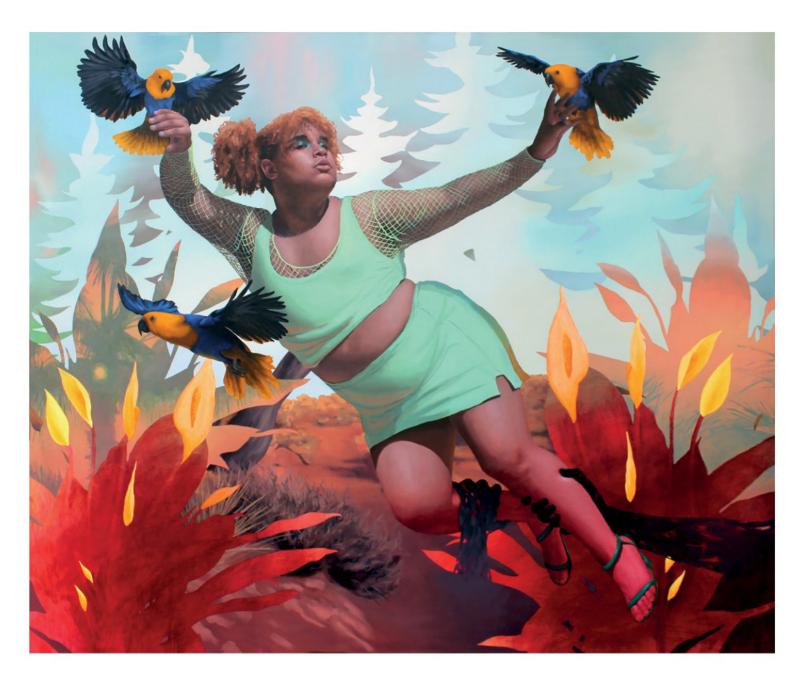


La Dolorosa oil and acrylic on canvas, 60 x 48 inches

Ending oil and acrylic on canvas, 60 x 48 inches



GALEAS



Desafío oil on canvas, 60 x 72 inches



Wayfinder oil on canvas, 54 x 60 inches

SANTIAGO GIRALDA

Brooklyn, NY santiagogiralda@gmail.com santiagogiralda.com @santiago_giralda

Pratt Institute

I paint landscapes from images that I take with my camera or pick up from the internet. My compositions highlight the idea of the contemporary landscape as cultural construction, where the multitude of images, texts, and references that define it become more relevant than its own nature.

The project reflects the position that nature occupies in the contemporary context, in which pre-designed spaces replace the natural conditions. In the urban environment, the natural becomes the non-natural. On a pictorial level, I represent landscapes to hypothesize how this change has affected our perception of the environment and the artifacts that cross it.

Painting allows me to connect my images with history. Through an intense pictorial process, I emphasize its physical and temporal aspect of the painting as matter modulated manually over time. Thus, I intend to provoke an experience for the viewer so they may find a moment for contemplation away from the noise of the media.

b. 1980 Madrid, Spain

Education

2020	MFA, Pratt Institute, Brooklyn, NY
2011	MFA, Complutense University of Madrid, Madrid, Spain
2007	BFA, Complutense University of Madrid, Madrid, Spain

Residencies

2017 Fulbright Program, Pratt Institute, Brooklyn, NY

Solo Exhibitions

	Solo Exhibitions
2021	Honey Peak, Galerie Isa, Mumbai, India
2019	Four Seasons, Galería Moisés Pérez de Albéniz,
	Madrid, Spain
2018	Hábitat, with Galería Moisés Pérez de Albéniz, Parasol
	Projects, New York, NY

Selected Group Exhibitions

2022 Architectural Digest Design Show, Galerie Isa, Mumbai, India Untitled Art Miami Beach, with Galería Moisés Pérez de Albéniz, Untitled Art, Miami, FL Abu Dhabi Art Fair, Galerie Isa, Abu Dhabi, UAE

Collections

La Verdosa, Santa Cruz de Retamar, Toledo, Spain



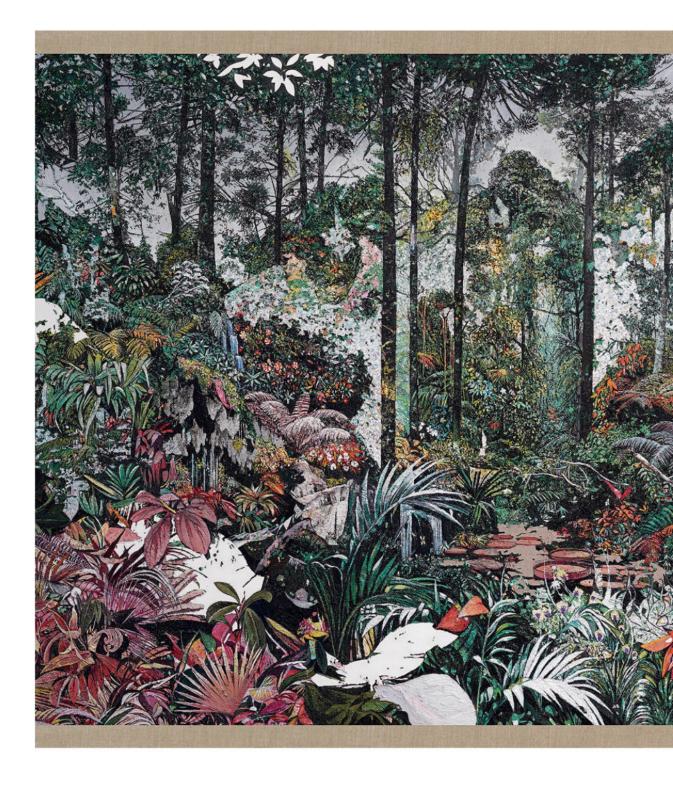




TIERRA DE FUEGO oil and metallic foil on linen, 98 x 75 inches

RISING SUN oil and metallic foil on linen, 98×75 inches







SAM ALLERTON GREEN

Providence, RI 401.523.4562 samallertongreen@gmail.com samgreenart.com @samallertongreen

Pennsylvania Academy of the Fine Arts

I spend so much of my time trying to swindle the natural world into showing me what is most important. Some days I'm convinced that observing this earth in the snow or rain, or late at night or early in the morning will reveal something new to me; that if I park my easel in blazing sun just steps away from a shady grove, I will see something else. Even better: That I will be ready to record it, brush in hand, like some paparazzi for Mother Earth.

I am interested in the point at which seeing becomes an act. We tend to look around the landscape involuntarily; our eyes move from moment to moment, lingering only briefly on even the most lovely of relationships. But when we find something we deem interesting or worthy of continued thought, we suddenly begin to recognize similar moments more often. That is when seeing becomes more of an act; it's a hunt for what the mind has deemed worthy of dissection

b. 1987 Beverly, MA

Philadelphia, PA

Education

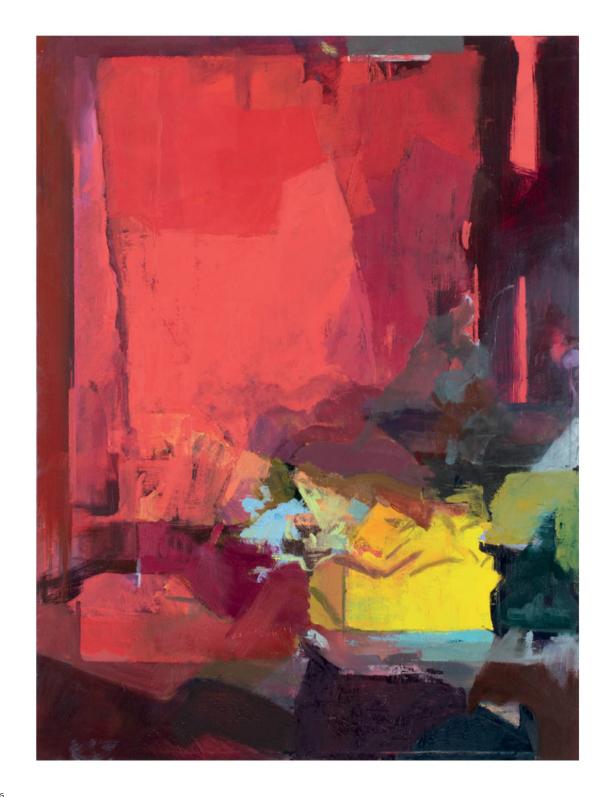
BFA, Maryland Institute College of Art (MICA), Baltimore, MD Residencies 2014 Creative Alliance, Baltimore, MD Vermont Studio Center, Johnson, VT Solo Exhibitions 2022 In accordance with, Dryden Gallery, Providence, RI Selected Group Exhibitions 2022 Chrysalis, Anne Bryan Gallery, PAFA, Philadelphia, PA 2021 Winter Light Art Show, Pitcher-Goff House, Pawtucket, RI 2019 To Look and Look Again, The Chazan Gallery at Wheeler, Providence, RI 2018 Members' Exhibition, Providence Art Club. Providence, RI National Open Juried Exhibition, Providence Art Club, Providence, RI

2013 Hope/Angel, The Chazan Gallery at Wheeler,

Providence, RI

MFA, Pennsylvania Academy of the Fine Arts (PAFA),









SAMUEL GUY

Brooklyn, NY 573.424.7718 (Auxier Kline) samuelcarmodyguy@gmail.com samuelcguy.com @samuelcguy

Boston University

My primary subject matter is my own image. Through prolonged observational paintings I am able to explore the multifaceted nature of the self, its murkiness, chance quality, and socially buttressed construction. With costuming and a deep relationship to the history of portrait painting, I am able to present myself in various forms. The chameleonic nature of these self portraits allows me to inhabit both the real and the potential, blurring those distinctions and positioning my own being within a larger cultural and societal context. I often find these portraits to be considerations on manhood: How it is performed, its historical precedents, and the visual throughlines. My paintings engage with this imagery in complicated, often slippery ways, ranging from the satirical and ironic, to the honorific and even funerary.

b. 1991 Binghamton, NY

Education

2019 MFA, Boston University (BU), Boston, MA2014 BFA, Alfred University, Alfred, NY

Residencies

2015 Constance Saltonstall Foundation for the Arts,
Ithaca. NY

Solo Exhibitions

2022 A Distant Mirror, Auxier Kline, New York, NY

The Little House, Clifford Gallery, Colgate University,

Hamilton, NY

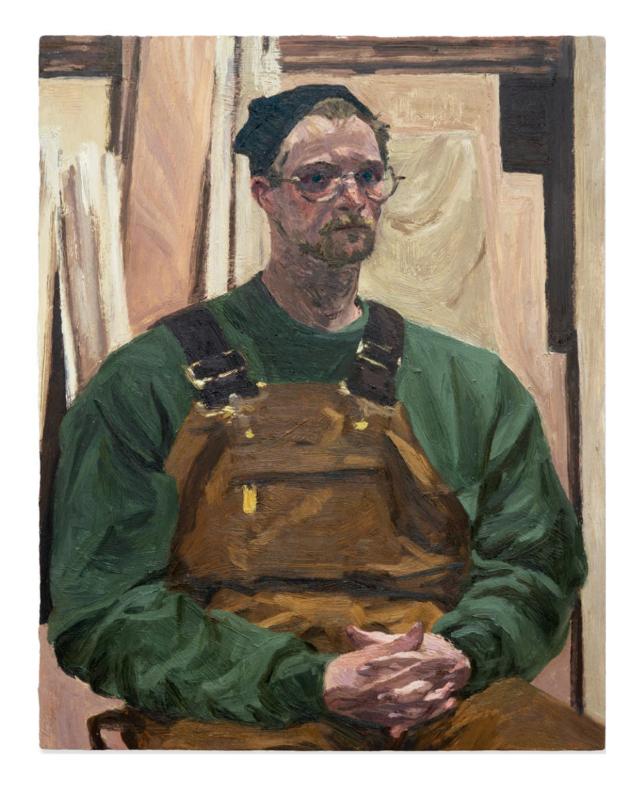
Selected Group Exhibitions

Stonebreakers (online), Launch F18, New York NY
 Significant Other, Auxier Kline, New York, NY
 Proximity, Anna Zorina Gallery, New York, NY

Represented by

Auxier Kline, New York, NY







Self Portrait at the Kitchen Table (in Irish Cable Knit) oil on panel, 9.5 $\,\times\,7.5$ inches



Self Portrait in Grays oil on panel, 8.5 x 6.5 inches

STEPHANIE MEI HUANG

Los Angeles, CA stephaniemeihuang@gmail.com stephaniemei.com @stephaniemeihuang

California Institute of the Arts

As a Chinese American artist, I dialogue with the affectively racialized, and gendered constructions within the hegemonic West to challenge how they codify my body and identity as "harmless" and "non-threatening." I am interested in how my presence has the capacity to disarrange systems of assumptions that are based on otherness. I see slippery, chameleonic identity as a form of infiltration—a soft reversal of power within hard hierarchies. I explore these subjects through a diverse range of media and strategies that include film and video, installations, social interventions, sculpture, writing, and painting.

b. 1994 Wausau, WI

Education

2021	Independent Study Program, Whitney Museum of
	American Art, New York, NY
2020	MFA, California Institute of the Arts, Santa Clarita, CA
2016	BA, Scripps College, Claremont, CA

Solo Exhibitions

2022 how to hobble a young horse, Pulpo Gallery,
 Murnau, Germany
 2021 (self-portraits as) neither donkey nor horse, Hauser and
 Wirth Book Lab, Los Angeles, CA

Selected Group Exhibitions

2022 Wonder Women, Jeffrey Deitch, Los Angeles, CA Everything is Common, Artists Space, New York, NY with her voice, penetrate earth's floor, Eli Klein Gallery, New York, NY Schindler House: 100 Years in the Making, MAK Center for Art and Architecture, West Hollywood, CA
2020 Art. Response. Now, ASU Art Museum, Arizona State University (ASU), Tempe, AZ

Collections

Autry Museum of the American West, Los Angeles, CA







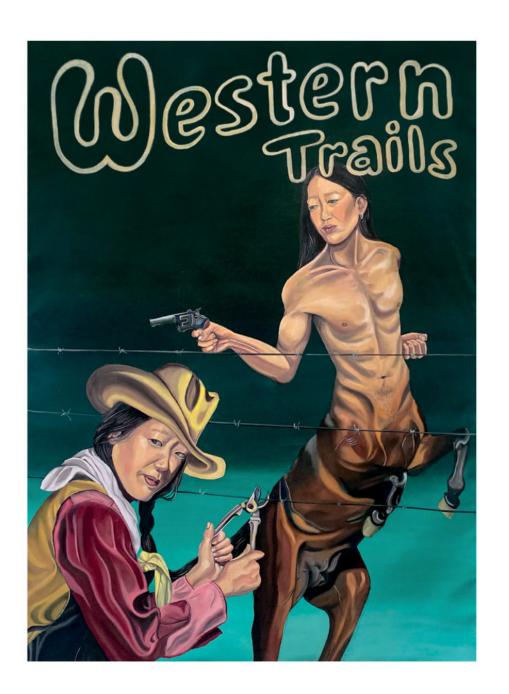


green requiem for comus oil on linen, nickel chain, 75 x 52 inches

copper elegy I horse bit, oil, and sil, 9 x 9 inches



green requiem for my self ii
oil on linen, sisal, and horse shoes, 60 x 50 inches



SAJ ISSA

Los Angeles, CA sajedaissa@gmail.com sajissa.com @saj_issa

University of California, Los Angeles

Saj Issa is currently having fun.

b. 1994 St. Louis, MO

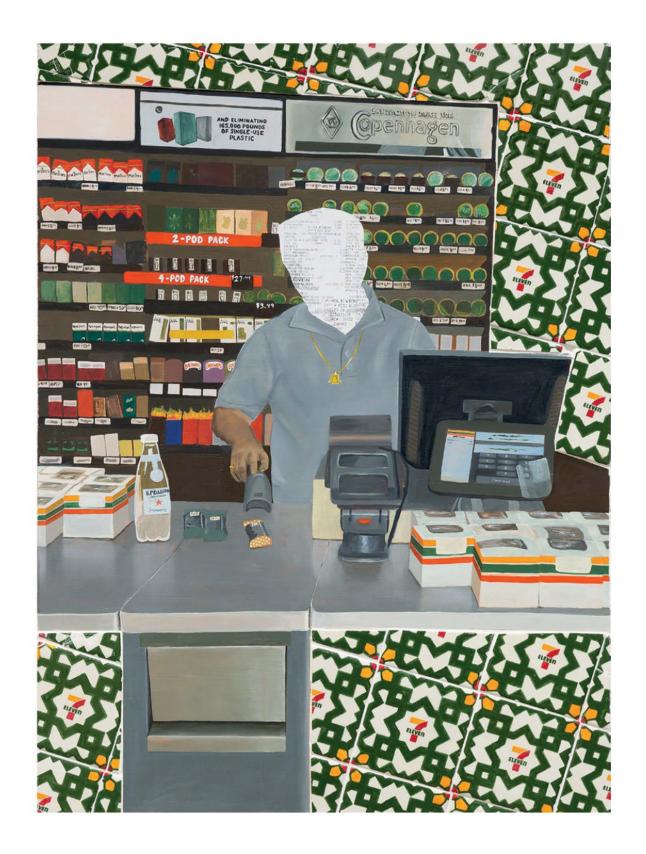
Education

 2022 MFA, University of California, Los Angeles, Los Angeles, CA
 2017 BFA, Webster University, St. Louis, MO

Residencies

2019 Belger Crane Yard Studios, Kansas City, MO2017 Craft Alliance, St. Louis, MO







Coke at Dhuhr
oil on wood, ceramic tiles, 32 x 24 inches

The Kahwa oil on wood, ceramic tiles, 32 x 24 inches



CALVIN KIM

New York, NY
c.k.somang@gmail.com
kimcalvin.com
@midponder_cloud

Columbia University

The Flowers at 6am / are your stares I can't quite decipher / if the blues of your petals come from sea or sky, // wavering between moments that change either way / if you stay / still, your starspots shimmer like scores to a song, / slow-dancing waves

I've always been afraid of depth more than death / to know soft and to be known / softly under crepuscular lights / delicate sounds, swoon signals, / and burning leaves fade to the cadence of our gait:

Trekking an invisible path to a space we fill with small thoughts / we collect, we recollect to recognize as our own / here a peel, a leaf, a shell, a bird, a string / and in this process of rendering language, I recognize you / or is it more of myself I see / can it be both? a thread that tethers us briefly // when air stutters slow / I wonder if we're the same species / a lychee cold against my teeth / You must be far from near but / did you see the sunrise today?

b. 1992 New York, NY

Education

2023 MFA candidate, Columbia University, New York, NY2015 BFA, Cornell University, Ithaca, NY

Residencies

2014 Summer Residency, Yale Norfolk School of Art, Yale
University, Norfolk, CT

Selected Group Exhibitions

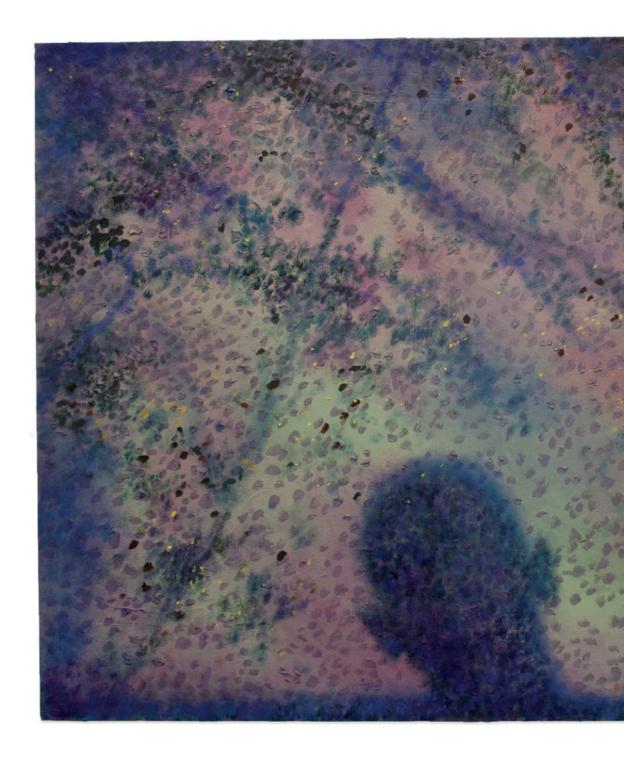
2022 Road to Somewhere, The Room London, London, UK
Fractal Noise, Subtitled.nyc, Brooklyn, NY
Otherwise, Half Gallery, New York, NY

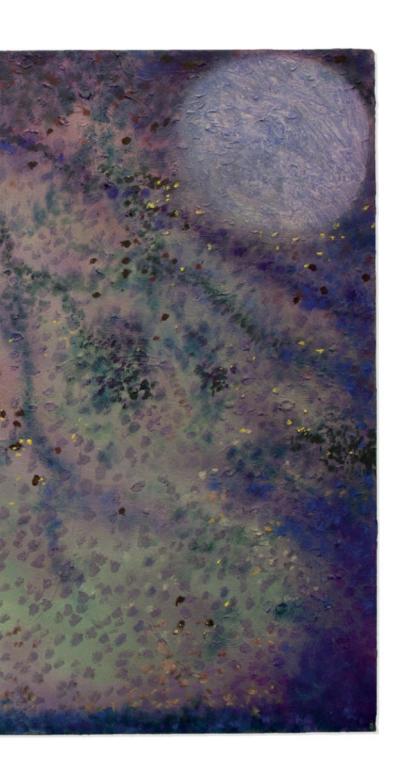












Playing movies in my mind oil on canvas, 24 x 34 inches

KIWHA LEE

New York, NY
kiwhaleestudio@gmail.com
kiwhalee.com
@kiwha

Hunter College

By asking questions about what painting is in the 21st century, my paintings complicate the viewer's reading of pictorial hierarchy and the projection of human relations in the world. I de-hierarchize and decentralize the compositional components that make up a painting by using patterns, rather than European perspectival conventions, to create spatial depth. My work is in dialogue with modernists who drew from the visual vocabulary of "The Orient;" my central forms, derived from architecture and ornamental fragments, come to possess a body-like presence. I reinvent ancient Asian printmaking processes with oil paint. Observing the tenets of Chinese and Korean landscape painting, I explore ideas about intersubjectivity between vision and immersion in the world. In referencing fetishized objects from the regions of Central, South, and East Asia, as well as North Africa as depicted in Dutch still life, I bring to light pictorial languages of power. Braiding with a reimagined narrative of abstraction, my practice breaks down hierarchical distinctions between fine art and "world art" (traditional craft and discipline). I recall stories of unseen material cultures and of the broader interest in semiotics.

b. Seoul, South Korea

Education

2022 MFA, Hunter College, New York, NY
 B.Des, University of Technology Sydney,
 Sydney, Australia
 B.Des, UNSW School of Art & Design,
 Sydney, Australia

Residencies

2018 NPE Art Residency, Kallang, Singapore2015 Chautauqua School of Art, Chautauqua, NY

Solo Exhibitions

2019 Of Bonding and Breaking, NPE Art Residency,
 Kallang, Singapore
 2018 Wire & Fire Together, theflatspace, Singapore

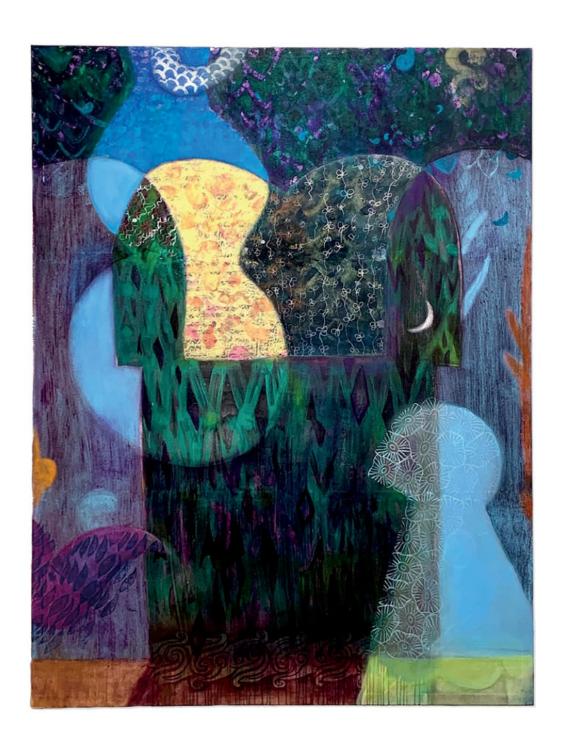
Selected Group Exhibitions

 2022 No Light Without Shadows, Thierry Goldberg Gallery, New York, NY
 2021 November 2nd, M Street Gallery, Jersey City, NJ

2020 Lower Eastside Girls Club Benefit, Fergus McCaffrey, New York, NY

Mirror Eye, Ortega y Gasset Projects, Brooklyn, NY







Empty and Full oil on canvas, 80 x 60 inches

Escaping Gravity
oil on canvas, 74 x 55 inches



VIRAJ MITHANI

Providence, RI 401.497.7487 virajmithanistudio@gmail.com virajmithani.org @virajmithani

I make paintings and prints that attempt to foreground Indian schools of art—such as the Miniature, Madhubani, and Godna schools of paintings, to name a few—that were disenfranchised and lost from academia during colonization. My paintings investigate the complexities of this plastic age of digitisation and rapid consumption by utilizing material tools; denying or critiquing familiar narratives formed through abstraction and refusal; and, by deploying discursive methods and archives to tell stories that derived from Indian and Jain mythology, which, thematically, is discussed in the lost schools of art. Thus, many questions are raised: How to use narrative conditions to disassemble the stories we've been told are historically true?; How do specific methodologies like South Asian collective schools of painters interrupt and dispute the individualistic, hermetic (European) artist mythos or western notions of historical lineages?; and, How do collective stories aspire to shatter homogeneous understandings of experience and history?

I am attempting to engage with ideas that actively seek the decolonization of Indian schools of art and the reclamation of marginalized cultures.

b. 1993 Mumbai, India

Education

2023 MFA candidate, Rhode Island School of Design (RISD),
 Providence, RI
 2015 BFA, School of the Art Institute of Chicago (SAIC),
 Chicago, IL

Residencies

2016 Vermont Studio Center, Johnson, VT2015 Spudnik Press Cooperative, Chicago, IL

Solo Exhibitions

 2018 Eastern Affair, Ravi Vazirani Design Studio, Mumbai, India
 2017 Decalcomania Fractal: An Ode to Naren, Clark House Initiative, Mumbai, India

Selected Group Exhibitions

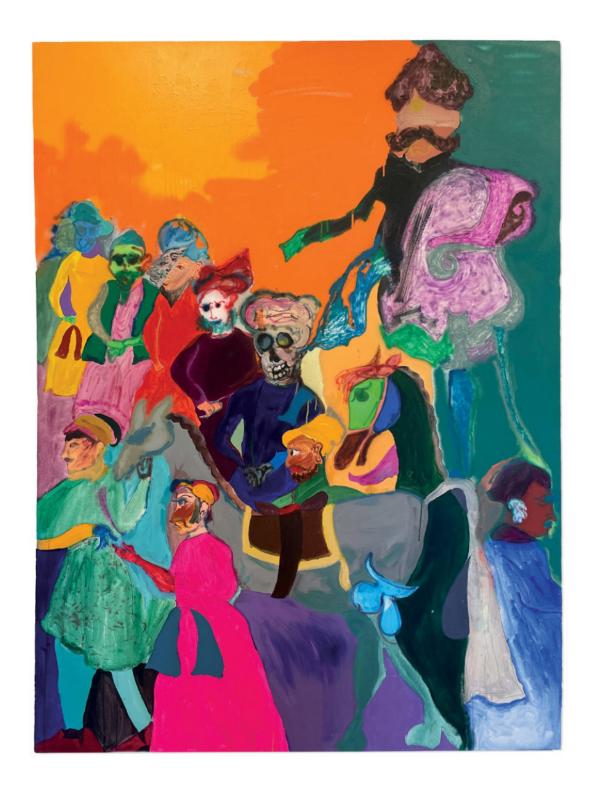
2022 Graduate Painting Triennial, Woods-Gerry Gallery, RISD,
Providence, RI

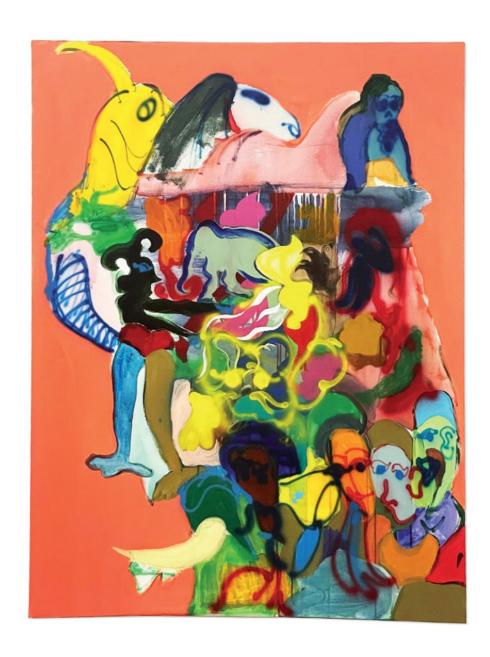
Of Soiled Bodies, Gelman Galleries, RISD,
Providence, RI

Collections

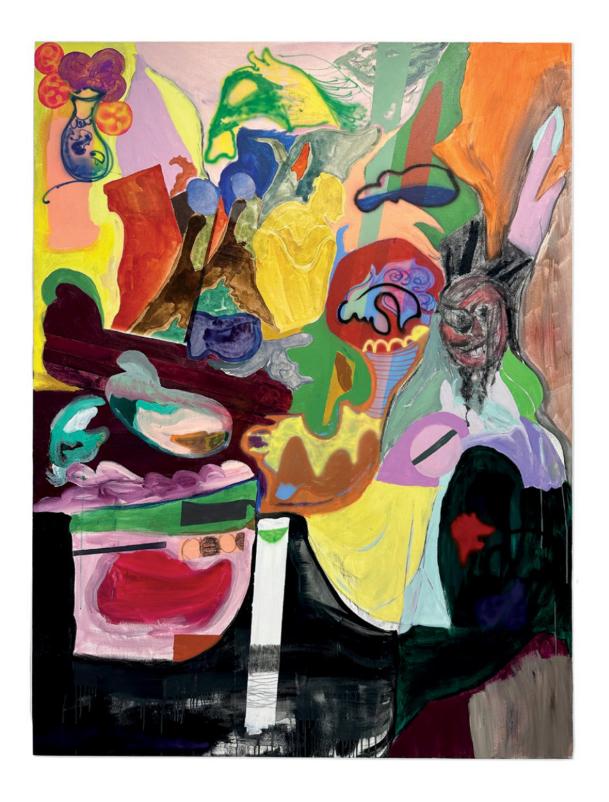
International Print Triennial Society, Kraków, Poland Diane and Browne Goodwin Collection, Plainfield, IL







 $\begin{tabular}{ll} \textit{Untitled 2} \\ \textit{acrylic and spray paint on canvas, } 44 \times 32 \ \textit{inches} \\ \end{tabular}$



ISABEL MONTI

Alfred, NY izzymonti22@gmail.com isabelmonti.com @isa_artiz

Alfred University

The energy held by photos and trinkets that get passed down can provide a palpable connection between the living and the dead. This results in an experience that is both highly personal and universally understood, as is seen across many cultures. I highlight the magic these objects hold and their spiritual nature. In my work this often leads to a hazy image that oscillates between abstraction and the tangible. I place light, bright washes of paint that emulate warmth next to dark, opaque passes to create an illusion of the thin line that exists between life and death. Over time, the painting of photos and objects has produced a series of repeated motifs, which has turned into my personal lexicon of symbols for life, death, and loved ones. By embedding these symbols into my paintings, I can summon and conjure a longing for loved ones and express hope for the divine beyond where they now reside. Together, these paintings create a visual narrative of the magnetic pull between reality and the spiritual realm.

b. 1997 Chicago, IL

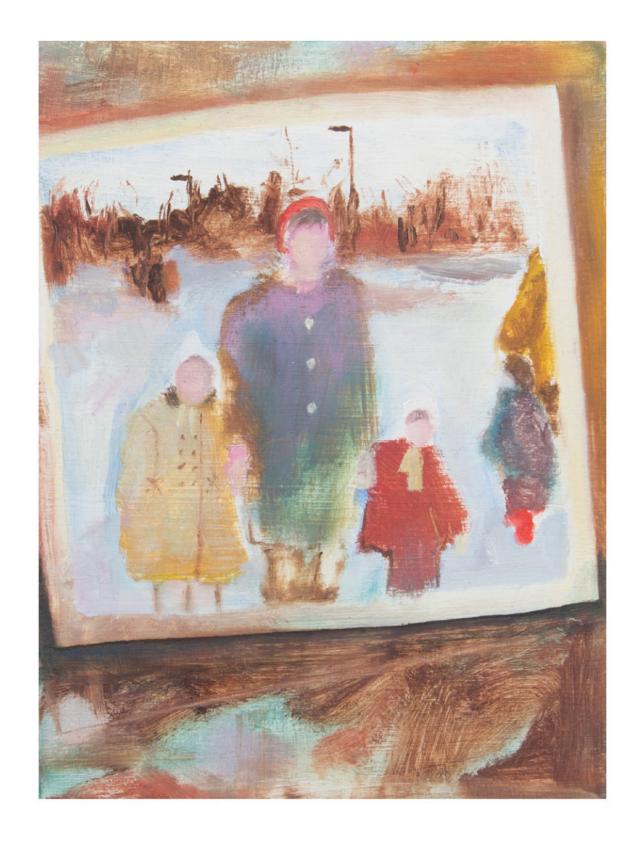
Education

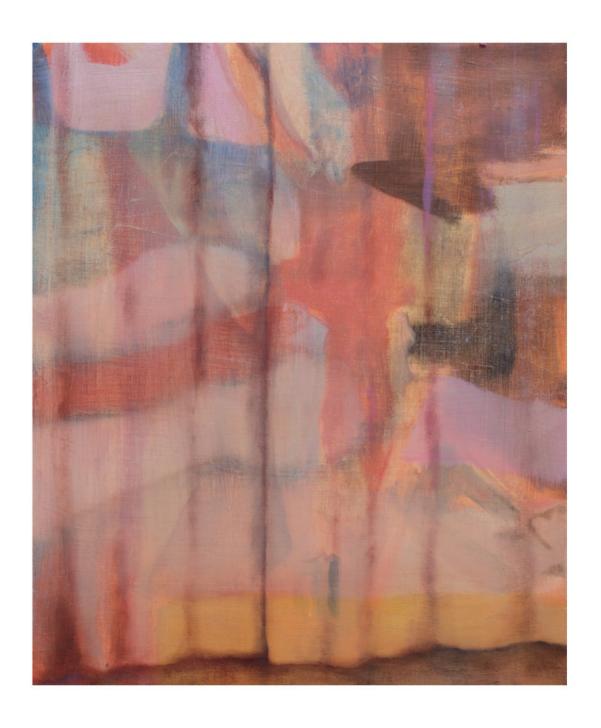
Brooklyn, NY

MFA, Alfred University, Alfred, NY 2020 BFA, University of Wisconsin-Madison, Madison, WI Residencies Artist Residency, Cow House Studios, Wexford, Ireland Solo Exhibitions 2022 L'aldila, Wellsville Creative Arts Center, Wellsville, NY Selected Group Exhibitions 2022 Pamplemousse Gallery Group Exhibition, Pamplemousse Gallery, Richmond, VA Finding a Memory, with I Like Your Work, Piano Craft Gallery, Boston, MA Swan Song, 8Brüt, Düsseldorf, Germany Lebens Art, Kunst100, Düsseldorf, Germany Moving Inland, 100state, Madison, WI

2021 The 9 Nodes of Labor, with Tutu Gallery, Petty Cash,







Beyond the Veil II oil on panel, 12 x 10 inches





Forever Young oil on panel, 8 x 12 inches

I am so afraid to forget you oil on panel, 8 x 12 inches

JUDITH MULLEN

Chicago, IL
judithmullen.com
@judithmullen

School of the Art Institute of Chicago

Time spent walking in forested areas informs my studio practice, where I construct skin-like paintings that reference our bodies, our connection to nature, and our fragility. It is through a continual process of constructing, deconstructing, and reconstructing that I seek to reach beyond the familiar and invite the viewer to engage with the interconnectedness of the natural and man-made world.

b. 1966 Chicago, IL

Education

2020 MFA, School of the Art Institute of Chicago (SAIC), Chicago, IL

Solo Exhibitions

2021 Refuge, Trinity Christian College, Palos Heights, IL
 2020 Linger, Devening Projects, Chicago, IL
 Walking, Woldt Gallery, London, England

Selected Group Exhibitions

2021 Lay of the Land, O'Connor Art Gallery, Dominican
 University, River Forest, IL
 Aligning, Woldt Gallery, London, England
 2020 Long Hello, The Green Gallery, Milwaukee, WI

Collections

Kirkland & Ellis, New York, NY

Represented by

Woldt Gallery, London, England Lois Lambert Gallery, Santa Monica, CA





MULLEN



Resilience IV plaster, yarn, 72 x 36 inches



Resilience V plaster, yarn, 72 x 32 inches

CELINE O'HARA

Pasadena, CA
celineelizabethart@gmail.com
@celineelizabethart

Claremont Graduate University

My work is concerned with the relationship between domesticate space, memory, and sensation. I am transfixed by the little things that make a home—how meaning shifts with time, how memory dissolves into space, and how this is embodied in various materials and objects. Our furniture and the different ornaments that create our environments make up the background of our lives; they travel with us from home to home, or to thrift stores to become fixtures in other people's lives. They are present through our deepest emotions. But who's to say they don't retain a part of us as time goes on? What becomes of these memories and emotions once we are gone or when they no longer belong to us? My paintings explore these concepts, relying upon memory to reimagine domestic spaces and familiar materials recontextualized to create new perspectives of lived spaces.

b. 1998 Toronto, Canada

Education

2022	MFA, Claremont Graduate University (CGU),
	Claremont, CA
2021	MA, Art Business, CGU & Sotheby's Institute of Art
	Los Angeles, CA
2019	BA, Saint Mary's College of California, Moraga, CA

Solo Exhibitions

2022 The Things We Leave Behind, Peggy Phelps Gallery, CGU, Claremont, CA

Selected Group Exhibitions

2022	Witness, Peggy Phelps Gallery, CGU, Claremont, CA
2021	Never After, East Gallery, CGU, Claremont, CA
2020	Collective Visions, East Gallery, CGU, Claremont, CA
2019	To Be Announced, East Gallery, CGU, Calremont, CA
	All Art+: Red, Blue and Yellow, Van Der Plas Gallery,
	New York, NY





All the rest of me acrylic, charcoal, feverfew, lace, and cotton on canvas, 60×48 inches





That funny feeling acrylic and oil pastel on canvas, 57 x 55 inches

MESOMA ONYEAGBA

Chicago, IL monyeagba@saic.edu mesomaonyeagba.com @artbymesoma

School of the Art Institute of Chicago

I give representation to significant Black figures in my life to show gratitude, while also exploring abstraction for the self—depicting exuberance as a whole. My work can be interpreted as dynamic, intimate, and passionate with fine composition.

In contrast, I observe how I view where I stand globally as a Nigerian artist. I regularly use the women in my life to form a sense of self, rather than accepting who I am as the "subject" of my life, confronting my anxieties to own my truth, finding comfort in my imperfections, and strategically embracing my weirdness.

By constantly experimenting with paint and textiles, I am diving into the various ways to explore abstraction and question how meaning and material negotiate to form an identity. My objective is to be reborn through the merging of mediums.

b. 2000, Port Harcourt, Nigeria

Education

2022 MFA, School of the Art Institute of Chicago (SAIC), Chicago, IL

2018 BFA, University of Ottawa, Ottawa, Canada

Selected Group Exhibitions

2022 Summer Lounge, Court Tree Collective, Brooklyn, NY
How I Love You, Ottawa Art Gallery, Ottawa, Canada
Annual Juried Show, Art Gallery of Mississauga,
Mississauga, Ontario, Canada
101, SAIC, Chicago, IL
December Juried Show, State of the Art Gallery,
Ithaca, NY
2021 Visual Voices. Toronto Outdoor Art Fair, Nathan Philli

2021 *Visual Voices*, Toronto Outdoor Art Fair, Nathan Phillips Square, Toronto, Canada

2019 Portrait Plates, Gallery 115, Ottawa, Canada







Cozy Enigma oil and acrylic, 64 x 84 inches



Owning my Essence oil, 64 x 84 inches

ERIK ADRIEL PETERSON

Philadelphia, PA
erikadrielpeterson.com
@erikadrielpeterson

Pennsylvania Academy of the Fine Arts

Peterson creates mixed media autobiographical impressions. For them, the home is the embodiment of personified nostalgia. Imprints of the gay or estranged body populate the home, causing impassioned memories to arise and animate the space. Due to the passage of time and a need for embellishment, blurred, imperfect realities skew the narratives. Per the artist's understanding, the personifications of the alienated body act as vessels, as forms containing particular qualities. These vessels then relate to home and body through the relationship they have with their cavities and the uncharted spaces within.

Peterson is currently an MFA candidate at the Pennsylvania Academy of the Fine $\mbox{\rm Arts}$

b. 1990 Hartford, CT

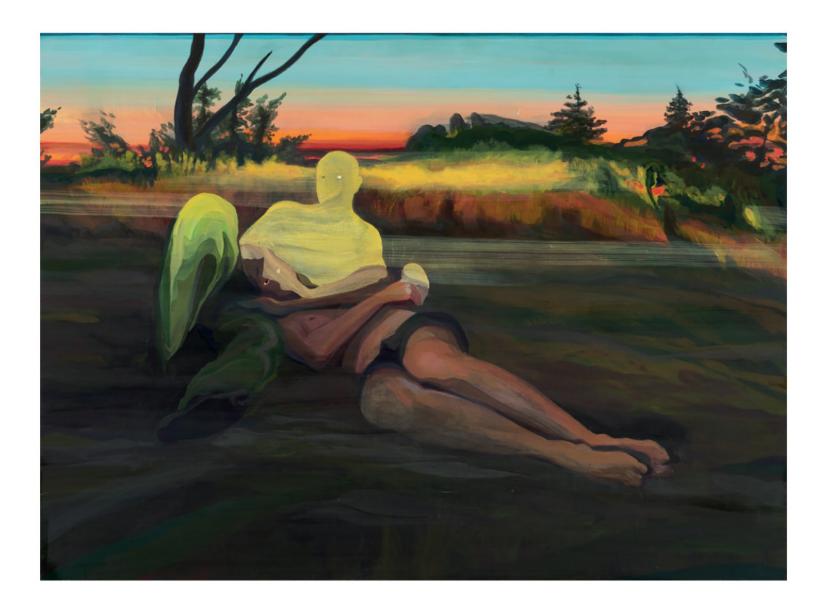
Education

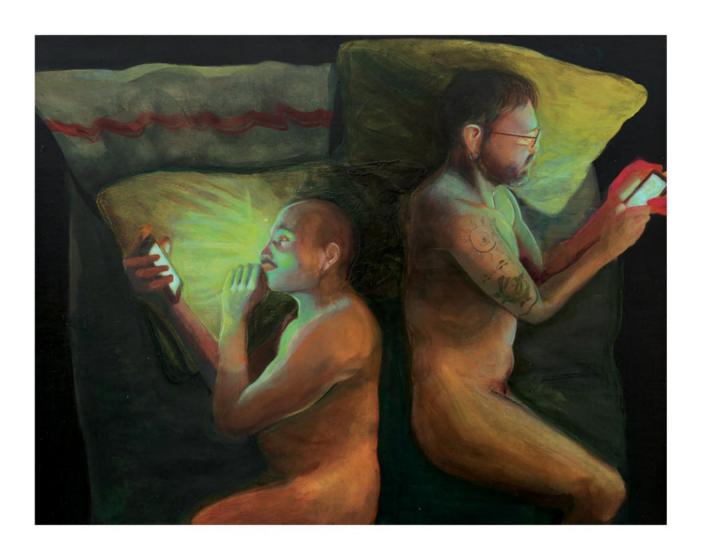
2022	MFA, Pennsylvania Academy of the Fine Arts (PAFA),
	Philadelphia, PA
2015	Post-Baccalaureate, PAFA, Philadelphia, PA
2014	BFA, Lyme Academy of Fine Arts, Old Lyme, CT
	Selected Group Exhibitions

2022 Unsettled, AUTOMAT, Philadelphia, PA 2021 Alexei Mansour & Erik Adriel Peterson, Commonweal Gallery, Philadelphia, PA



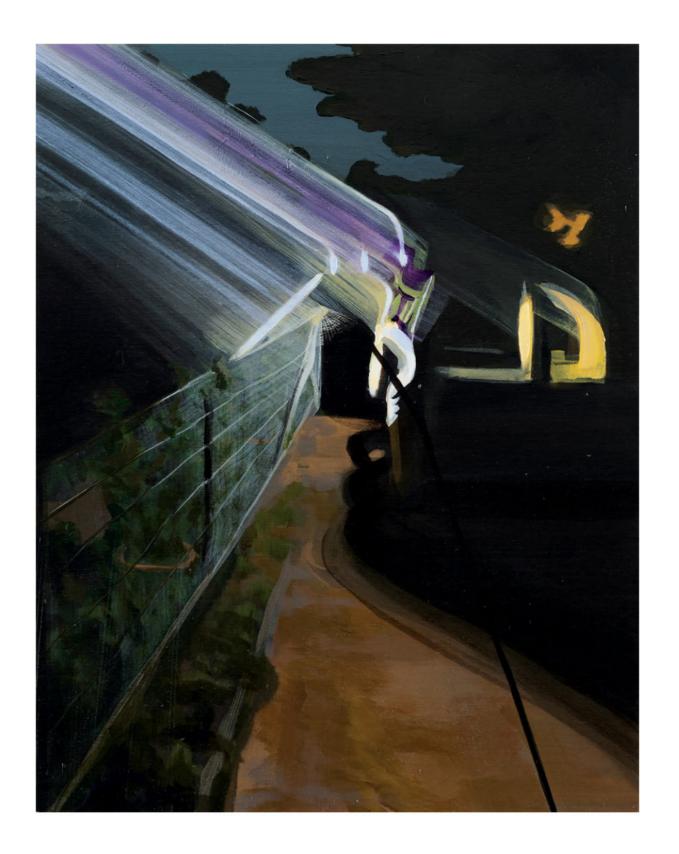






If We Had All Time acrylic on panel, 22 x 30 inches

PETERSON



JESSAMYN PLOTTS

San Marcos, TX jessamynplotts@gmail.com jessamynplottz.com @ifeelveryclean

Southern Methodist University

Plotts is an artist living and working in San Marcos, Texas. Her work, a combination of painting, drawing, and performance, deals with boundaries. What makes us want to separate vision from the physical body? Why do we contain images the way we do? What happens when those kinds of boundaries are blurred?

Plotts often compares images made from memory and imagination with those made from observation. She sometimes combines remembered or imagined images with what she sees, and other times the images remain distinct.

Her interest in the way images are used politically and socially led her to evaluate constructions of white femininity as they appear in art and pop culture. Cat Marnell, Taylor Swift, and Miley Cyrus have been subjects of her work, as have the television shows "Forensic Files" and "Law & Order: Special Victims Unit". She is particularly interested in how images facilitate the physical destruction of the white girl body through abject sexual experience and addiction.

b. 1990 San Marcos, TX

Education

2019	MFA, Southern Methodist University, Dallas, TX
2015	BFA, Texas State University (TSU), San Marcos, TX

Residencies

2020 Merit Scholarship Recipient, Vermont Studio Center, Johnson, VT

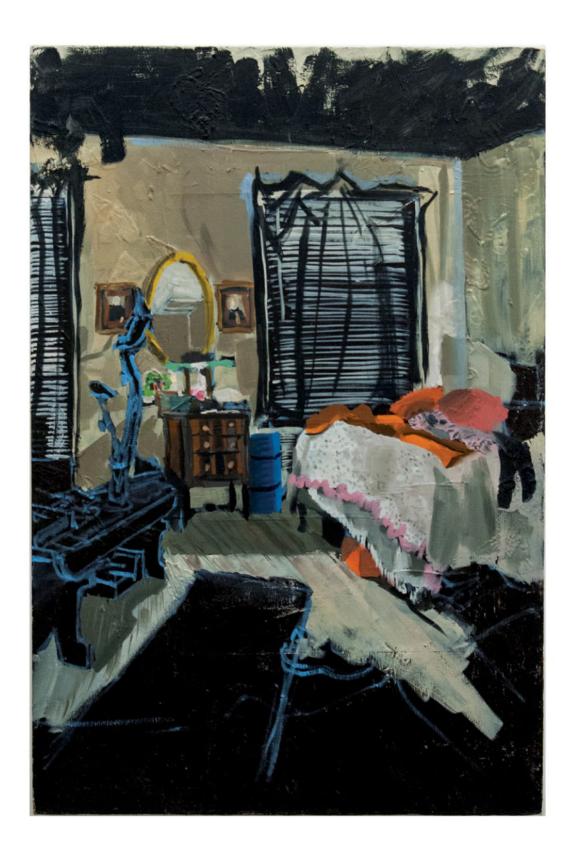
Solo Exhibitions

2020 Cat's Cradle, FLEX, TSU, San Marcos, TX

Selected Group Exhibitions

2020 Transmissions, ICOSA Collective, Austin, TX







vermillion and magenta apartment oil on panel, 12 x 13 inches

grad school apartment, Fulton Ave. oil on panel, 42 x 36 inches



RANSOME

Rhinebeck, NY 617.536.4465 (Alpha Gallery) ransomegart@gmail.com ransomeart.com @ransomegart

Lesley University

My work focuses on my African American lineage and is traced to sharecroppers of the American South who migrated to northern cities along the east coast. The pictorial narratives are personal, yet the symbols interplay with larger social, racial, ancestral, economic, and political histories that speak to current issues. My work aims to imbue each piece with the lyrical yet authentic effects of resilience, limited resources, and frugality, exploring the struggle and hope, pain, joy, and soul of folks in the Black community.

Born of a generation infused with soul and R&B music, my representational and abstract works incorporate symbols, patterns, and marks to assimilate powerful images that possess rhythmic properties of music woven throughout my oeuvre. Combining acrylic paint with an array of found, created, and purchased papers, I work with the same spontaneity of hip hop artists and the resourcefulness of the rural quilters of Gee's Bend, Alabama; I use materials on hand to assemble, collage, and, in the tradition of my ancestral heritage, work to create something out of nothing.

b. 1961 Rich Square, NC

Education

2021 MFA, Lesley University, Cambridge, MA1987 BFA, Pratt Institute, Brooklyn, NY

Residencies

2022 Gibbes Museum of Art. Charleston, SC

Solo Exhibitions

2022 Harmony of Difference, Alpha Gallery, Boston, MA
From Where I Stand, The Lockwood Gallery,
Kingston, NY
Say It Loud, Elaine Bailey Augustine Gallery, University
of North Alabama. Florence. AL

Selected Group Exhibitions

2022 Abstracting Reality, Band of Vices, Los Angeles, CA
 2021 Black@Intersection: Contemporary Black Voices in Art,
 SECCA, Winston-Salem, NC
 Hudson Valley Artists 2021: Who Really Cares?, The
 Dorsky Museum, SUNY New Paltz, New Paltz, NY

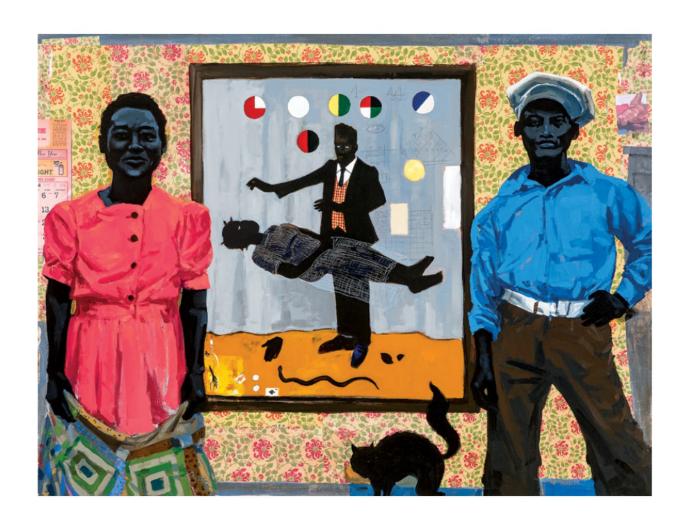
Represented by

Alpha Gallery, Boston, MA Blue Print Gallery, Dallas, TX









Ice Cream Kids acrylic and collage, 96 x 96 inches

LARISSA ROGERS

Los Angeles, CA
rogerslarissam@gmail.com
larissamrogers.com
@larissa_rogers

Virginia Commonwealth University

Rogers's work looks at the intersection of culture, identity, and embedded forms of colonization expressed through perception and psyche. Combining aspects of memory, history, and personal experience, she expands the capaciousness of Blackness by challenging the politics of hybridity, authenticity, and visibility as an Afro-Asian woman. Often asking the question "Who and what survives?" she simultaneously engages violence and care as co-constructive forces that shape Black life. In using materials that reference colonial histories, Rogers recontextualizes them to grapple with the entanglements of belonging and fugitivity, beauty and horror, life and death, opacity and transparency, care, and resistance.

Often using performance, video, and installation as methods of address, Rogers contends with the systems of commodification, representation, and female-identified subjectivity as shaped by the experience of the diaspora. The body becomes an archive and vessel for collective memory and reimagining, while temporality provides pathways for de-colonial futures and alternative possibilities for Black people to exist.

b. 1996 Charlottesville, VA

Education

- 2023 MFA candidate, University of California Loa Angeles (UCLA), Los Angeles, CA
- 2019 BFA/BIS, Virginia Commonwealth University (VCU), Richmond, VA

Residencies

- 2022 Black Spatial Relics, Brown University, Providence, RI
 Bemis Center for Contemporary Arts, Omaha, NE
- 2019 SOMA Summer, Mexico City, Mexico

Solo Exhibitions

- 2022 We've Always Been Here, Like Hydrogen, Like Oxygen, Grand Central Art Center, Santa Ana, CA
- 2021 On Belonging: The Space In Between, Second Street Gallery, Charlottesville, VA Somewhere on the Edge: Temporal Entanglements, Welcome Gallery, New City Arts, Charlottesville, VA

Selected Group Exhibitions

- 2022 Together Together (투게더투게더), Frieze Seoul, COEX, Seoul, Korea
- 2020 Reclaimed, Reimagined (online), Field Projects Gallery,
 New York, NY









ROBBIE ROGERS

New York, NY robbie-rogers.com
@officially.robbie

Columbia University

Within the context of photography, the work asks: "What is proper?"

The photograph is executed precisely so as to meet the standards of the ideal print. Within the darkroom context, this follows the traditions of the 10-point grayscale system; to execute the "proper" print the pure whites must not only be approximated—they must be exact. In doing so, approximation is not vague hyperbole, but rather acute description. The photographic frame is not auxiliary or archival; rather, it's the context and physical support for the photograph. The photograph is indebted to the frame, not separate from it. The work implores the photograph to separate or float away, but this alienation does not happen; the photograph is the frame.

Rogers's practice observes where image material conjures the photographic and finds a momentary stillness. In thinking of images as material circling a drain, his practice is a reaching into the drain to pull out the clump of hair and conditioner and detangle the slop. For Rogers, the sexy is latent in the sticky, gunky, and awkward.

b. 1996 Los Angeles, CA

Education

2019

2020

Selected Group Exhibitions

2022 Otherwise, Half Gallery, New York, NY

Noumena, Columbia MFA Summer Show, ChaShaMa,

New York, NY

Prepositional Sculpture, Skylight Gardens,

New York, NY

Class of 2023 First Year MFA Exhibition, Wallach Art

Gallery, Columbia University, New York, NY

MFA candidate, Columbia University, New York, NY

BA, University of California, Los Angeles, CA

Companionway, Private Stairwell, Hollywood, CA

Time Flies (online), dogdays.online







Sheepish Virgin all-weather adhesive vinyl, virgin merino wool, and dibond, 36 x 24 inches

 $\label{eq:Robbie_legs} \textbf{Robbie_legs} \\ \textbf{enhanced matte inkjet paper, plexiglass, wool, and wood panel, 60 x 48 inches} \\$



ELIJAH RUHALA

Fort Worth, TX
eliruhala@icloud.com
eliruhala.myportfolio.com
@elijah_Ruhala

Texas Christian University

I use the figure as a vehicle for contemporary narratives and work in ubiquitous material for constructing spaces to talk about identity and impermanence.

As an artist who grew up in rural Texas, it was difficult not to be entangled in a discussion around labor. On project sites I'd witness my stepfather push around material quickly—almost mechanically—whilst in the studio I could end up spending an hour on a square inch of canvas. Sites that were filled with a culture of machismo and environments where art jargon was exercised offered little reference for what it would look like to belong to both worlds. In my practice, building materials traditionally applied instinctually are instead first considered, then applied slowly and methodically. Fine art making processes, such as modeling and glazing, are in conversation with instinctual acts of labor that tie back to the medium's intended application.

b. 2000 Dallas, TX

Education

2023 MFA, Texas Christian University, Fort Worth, TX
 2021 BFA, Maryland Institute College of Art (MICA),
 Baltimore, MD

Selected Group Exhibitions

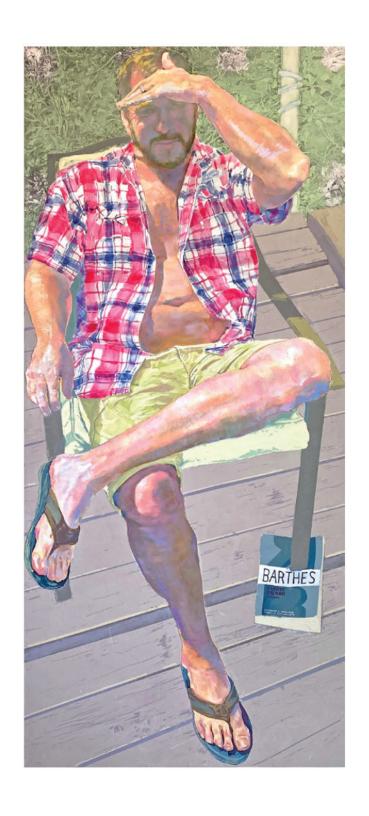
2022 Avowal, Browder Street, Dallas, TX
 Annual Group Show, Craighead Green Gallery,
 Dallas, TX

 2021 Rising Star, Turner House, Oak Cliff Society of Fine Arts,
 Dallas, TX
 Ephemera(lity), Ro2 Art, Dallas, TX

Represented by

Craighead Green Gallery, Dallas, TX Center for Contemporary Arts, Abilene, TX









Fragmentary (Their Hold) oil on drywall, 20 x 24 inches

NEERAJ SEBASTIAN

Greensboro, NC
neerajsebastian@gmail.com
neerajsebastian.com
@involuture

University of North Carolina at Greensboro

The images in my work are informed by personal experiences; questions about the role of community, society, and the individual; and, myths and dreams. In my current practice, I am allegorizing histories that are not immediately visible—those of place and of my own life and experiences. My paintings are spaces in which these ideas and concerns are restaged. Settings range from domestic, intimate spaces to mythological dreamspaces. The works are often dense with paint; yet, they also hold the history of their own making by embedding exploratory marks and traces of earlier directions in their finished surfaces.

b. 1989 Puttur, India

Education

2022 MFA, University of North Carolina at Greensboro (UNCG), Greensboro, NC

2011 BS, Drexel University, Philadelphia, PA

Residencies

2020 The Archives, National Centre for Biological Sciences, Bangalore, Karnataka, India

Solo Exhibitions

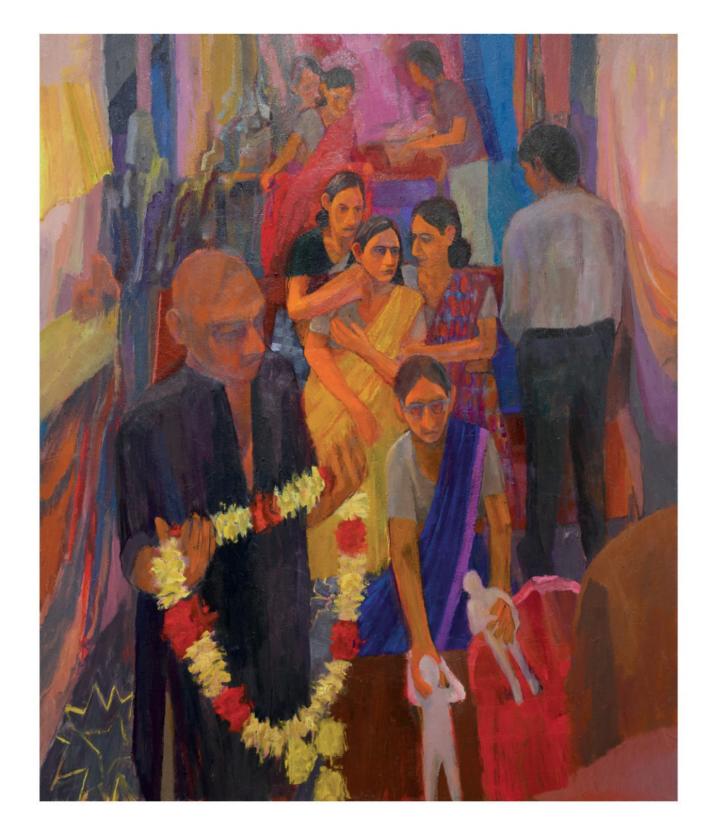
2022 Belonging and Distance, Greensboro Project Space, UNCG, Greensboro, NC

Selected Group Exhibitions

2022 Presence: North Carolina Figurative Artists, GreenHill
Center for North Carolina Art, Greensboro, NC
Annual Juried Exhibition, First Street Gallery,
New York, NY
UNCG MFA Thesis Exhibition, Weatherspoon Museum of
Art, Greensboro, NC

2021 13th Annual Juried Exhibition, Prince Street Gallery, New York, NY

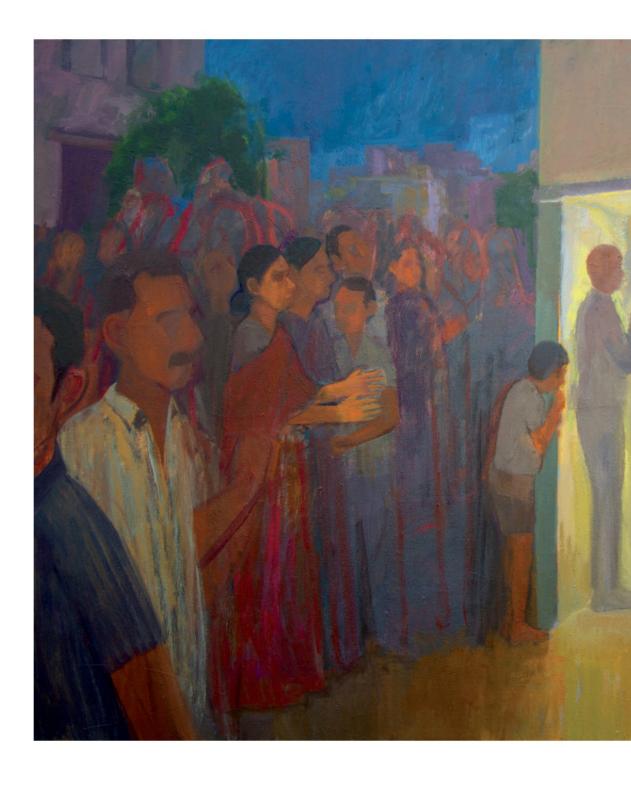






Close Step oil on canvas, 50 x 64 inches







KELSEY SHWETZ

New York, NY kelseyshwetz.com @kelseyshwetz

Columbia University

My paintings orbit a central mythology where geological forms, flora, and weather are protagonists. Reflections, light, and architecture indicate a human presence and cultivation without explicitly picturing a body. Instead, I describe psychological spaces where both identification of and ironic distance from the environment on the canvas are possible—a nature that is familiar, but not quite right. Working in between traditional landscape and Surrealism, I weave passages of nature—including those man-made—that are recognizable, reminding the viewer of the tender parts of our world that we stand to lose to ecological indifference. The landscapes in my work are both lush and thriving, and the structures are still in mint condition; they have not weathered long spans of time and are still warm with the hum of human residue. There's no sign of cataclysm; but there is a throb of foreboding.

b. 1986 Winnipeg, Canada

Education

2022 MFA, Columbia University, New York, NY

Residencies

2020 Casa Lü, Mexico City, Mexico

2019 Ateliér Hontianske Trsťany 158, Levice region,

Slovakia

Fellowship, Vermont Studio Center, Johnson, VT

Solo Exhibitions

2021 A Lamp is Not the Only Sign of Glass, Casa Equis,
Mexico City, Mexico

Selected Group Exhibitions

2022 On the Verge, Wetterling Gallery, Stockholm, Sweden

Otherwise, Half Gallery, New York, NY

Chambres d'Amis: Home Truths, Office Baroque,

Antwerp, Belgium

Fertile Plains, Dinner Gallery, New York, NY

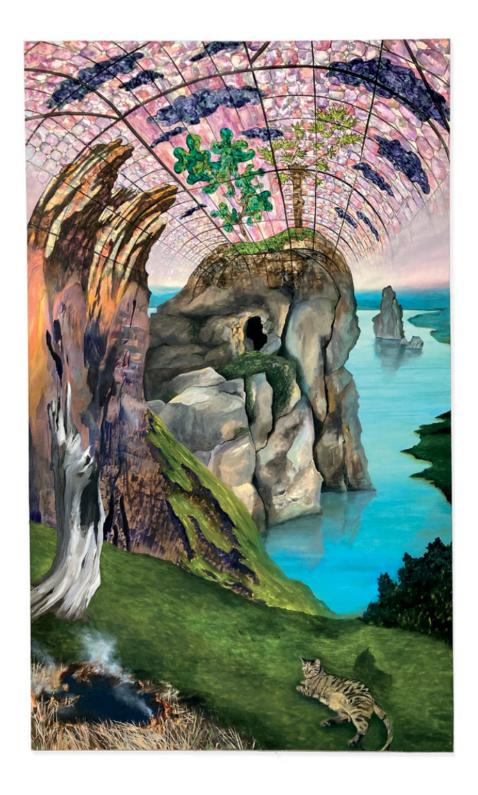
2021 Unique Expressions, Hollis Taggart, Southport, CT

2019 Slečny od Maliarskeho Stojana, ATELIER XIII,

Bratislava, Slovakia









Revenge (A Warning) oil on canvas, 108 x 62 inches

SAM SLIPKOVICH

Detroit, MI scslipkovich@gmail.com @dollmothr

Cranbrook Academy of Art

I am a queer artist and designer born and raised in Nashville, Tennessee. As my mother was born in Alabama and my father in Yugoslavia, I am exclusively of southern heritage. My auntie taught me to crochet and quilt, as her auntie had done for her, and her auntie before that.

My work cruises presence by way of reflection. I am a quilt maker and a weaver; I try to work in such a way that references the traditional textile processes of transforming and adapting patterns, yet one that also exists between the historical and queer futurity. I question what—even if transitorily—can be represented by textiles. My work is a manifestation of my diary. It is a muddled vision of my past and of my hopes; of documentation, meditation, mourning, longing, and often ulterior forms of self-affirmation.

b. 1998 Nashville, TN

Education

Providence, RI

2023 MFA candidate, Cranbrook Academy of Art,
 Bloomfield Hills, MI
 2021 BFA, Rhode Island School of Design (RISD),

Selected Group Exhibitions

2018 First Show, Fast N Slow, Providence, RI

2022 A Flame Casts No Shadow, Subtitled.nyc, Brooklyn, NY
 2021 Lost & Found, Dye House, Providence, RI
 Textiles Triennial, Woods-Gerry Gallery, RISD,
 Providence, RI
 Time Wool Tell, Woods-Gerry Gallery, RISD,
 Providence, RI
 2020 Lovin' You, Carr Haus Café, RISD, Providence, RI
 2019 Slow Down, Fast N Slow, Providence, RI







Funeral cotton, wool, and rayon, 28 x 26 inches



Starfall cotton, rayon, and polyester, 28 x 26 inches





JOAQUÍN STACEY-CALLE

Los Angeles, CA
jstaceycalle@gmail.com
@joaquin_stacey_

Otis College of Art and Design

My work deals directly with nostalgia, the fragility of memory, and of how incredibly fast time can pass. I use oil painting as a way of slowing down in this fast-paced, technology-driven world that we live in; it is a way of contrasting and finding balance. In my work, I reference pictures I've taken, my dad's lifelong documentation of my family, and old photos from my family's archive. I link distinct images from different periods to form symbolic narratives and meanings; the juxtaposition of these would have never happened if not in this context. In my artistic process, I challenge my attachment to objects by erasing, destroying, and permanently covering the work. This creates negative spaces that collectively generate a sense of intrigue and curiosity, which welcomes viewers to explore beyond the top layer of paint.

My work creates different narratives by recontextualizing images of my personal and familial history.

b. 2000 Quito, Ecuador

Education

022 MFA, Otis College of Art and Design, Los Angeles, CA BFA, Florida International University (FIU), Miami, FL

Residencies

2022 Summer Open, Bakehouse Art Complex, Miami, FL

Solo Exhibitions

2022 *We're here, pero allá también*, Laundromat Art Space, Miami, FL

Un recuerdo que no viví (online), VIGIL GONZALES, Lima, Peru

Selected Group Exhibitions

2022 The Baggage We Bring, Bernice Steinbaum Gallery,
Miami. FL

Tan Lejos y Tan Cerca, Miami Beach Urban Studios, FIU, Miami Beach, FL

DO write [right] to me, with Uncool Artist, Vila Madalena, São Paulo, Brazil

Reframing Negative Space, Viertes Haus Art Gallery, FIU, Miami. FL

Playing Shadow, One World Art Gallery, North Miami, FL







Hogar (?) oil, spray paint, and latex on canvas, 50 x 60 inches



EMILY STROUD

Baltimore, MD
emilystroudart@gmail.com
emilyjstroud.com
@emilyjstroud

Maryland Institute College of Art

There are mundane moments of everyday life that capture my attention and collide with memories of the turbulence and instability of being brought up under the constraint of the Bible Belt. When this happens these memories seep into my current reality and waves of fear invade my otherwise comfortable domestic space, creating an unspeakable feeling. I aim to capture that disposition through painting, using the volatility of oil paint to guide me further into these intangible moments. Color is a guiding force in the paintings; they are in dialogue with each other on the canvas, creating an entanglement of tension between high chroma colors that are too toxic to exist in our world. Through dense brushstrokes, oil sticks, and quick marks in oil pastels, I build up the surface of the paintings and eventually find myself in an unfamiliar space. It's here that, when interwoven with the immense history that painting carries, I can investigate the intricacies of my own history.

My practice is in a constant state of discovery, both of painting's rich environment and of myself.

b. 1995 Birmingham, AL

Education

2023 MFA candidate, Maryland Institute College of Art (MICA), Baltimore, MD
 2018 BFA, University of Alabama at Birmingham,

Birmingham, AL

Residencies

2019 Arts Letters & Numbers, Averill Park, NY

Solo Exhibitions

2022 Domestic Hauntings, Gateway Gallery, MICA,
 Baltimore, MD
 2019 Pink Temperament, West Gallery, Lowe Mill ARTS &
 Entertainment, Huntsville, AL

Selected Group Exhibitions

2022 With Body and Earth, Riggs Gallery, MICA,
 Baltimore, MD
 Inaugural Salon Show, MAKEbhm, Birmingham, AL
 2021 Eyes in the Light, Riggs Gallery, MICA, Baltimore, MD
 2020 Women of the South 2020, The Art Place, Marietta, GA





STROUD





a suspicion oil on canvas, 15 x 13 inches

excuse me, sorry oil on canvas, 12 x 13 inches



 $\ensuremath{\textit{Dandelion}}$ oil, oil pastel, and oil stick on canvas, 42 x 60 inches

ARIELLE TESORIERO

New York, NY arielletesoriero@outlook.com arielletesoriero.com @arielletesoriero

New York Academy of Art

Tesoriero's work narrates the story of a chaotic group of girls, whose metaphors play on women's societal expectations and relationships. Tesoriero examines symbols of her adolescence by navigating her experience of girlhood and the correlation between sexuality, consumption, and power. Manifesting violence, rage, and fear through the facade of her sugary tableaus, Tesoriero embodies her conflicts through the fantastical world of her characters.

b. 1997 Patchogue, NY

Education

2022 MFA, New York Academy of Art (NYAA), New York, NY 2019 BFA, Salisbury University, Salisbury, MD

Residencies

2022 The Global Centre, with NYAA, Kylemore Abbey, Connemara. Ireland

Selected Group Exhibitions

2022 Girls, Interrupted, Studio 504, New York, NY
Artists for Artists, with NYAA, Sotheby's, New York, NY
The REBEL Exhibition, The Untitled Space,
New York, NY
Worlds Within Worlds, The Global Centre, Kylemore
Abbey, Connemara, Ireland
Tribeca Ball, NYAA, New York, NY
2021 Innovate, The Untitled Space, New York, NY

Collections

Salisbury University Permanent Collection, Salisbury, MD



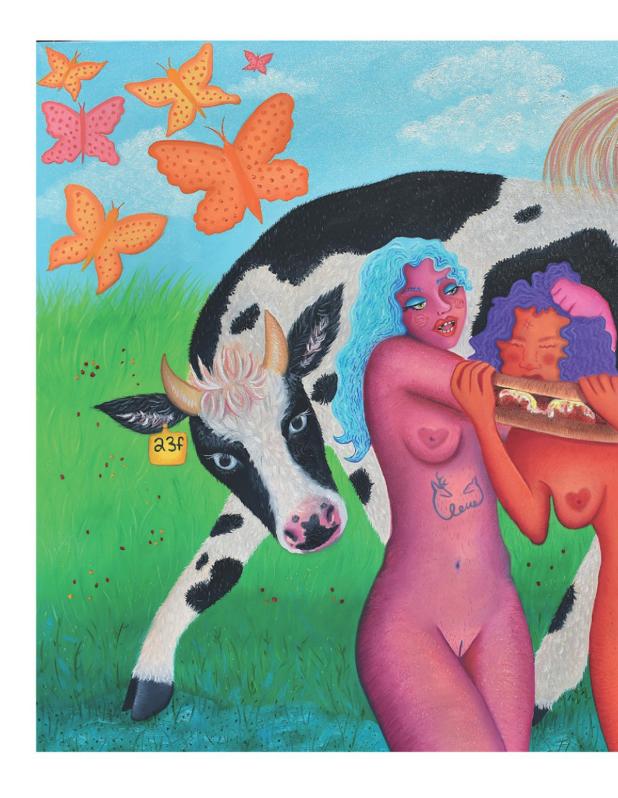






Bon Appétit acrylic, oil, and oil pastel on canvas, 48 x 48 inches

Deliverance acrylic, oil, and oil pastel on canvas, 36 x 36 inches





TIANXING XU

Savannah, GA artstudioc14@gmail.com xtx1593.wixsite.com/website @tianxingxu.art

Savannah College of Art and Design

If it was possible, I'd wish for my paintings to be clean and soft and that they could construct chaos through absolute order.

My interest is in observing the elements that form my own identity, such as memories of trauma, unconfirmed relationships, or doubts from beliefs. I cannot change them too much; I can only keep digging for their meaning. They are fragmented, subjective, and blurred. For me it is a story without a reading order, or a page removed from a diary. In the end, these intimate emotions and objects that carry memories are shredded and burned in silence, like a bright, cold rework, soundlessly and forever falling down.

b. 1996 Shanghai, China

Education

MFA, Savannah College of Art and Design (SCAD), Savannah, GA

2018 BFA, East China Normal University, Shanghai, China

Solo Exhibitions

2018 Zero Gravity, East China Normal University, Shanghai, China

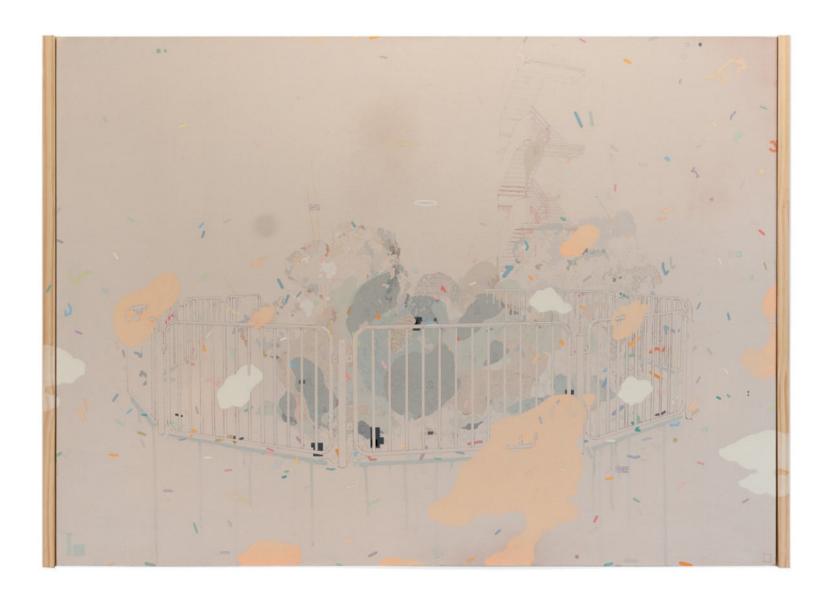
Selected Group Exhibitions

2022 B22: Wiregrass Biennial, Wiregrass Museum of Art, Dothan, AL Supernatural!, Gutstein Gallery, Savannah, GA

#social 2022, CICA Museum, Seoul, Korea









Burning Out acrylic and ink on canvas, 35 x 47 inches

Cloud

acrylic and marker on linen canvas, 27 x 27 inches

VYEH

New Haven, CT v.yeh@yale.edu vwyeh.com @v.w.yeh

Yale University

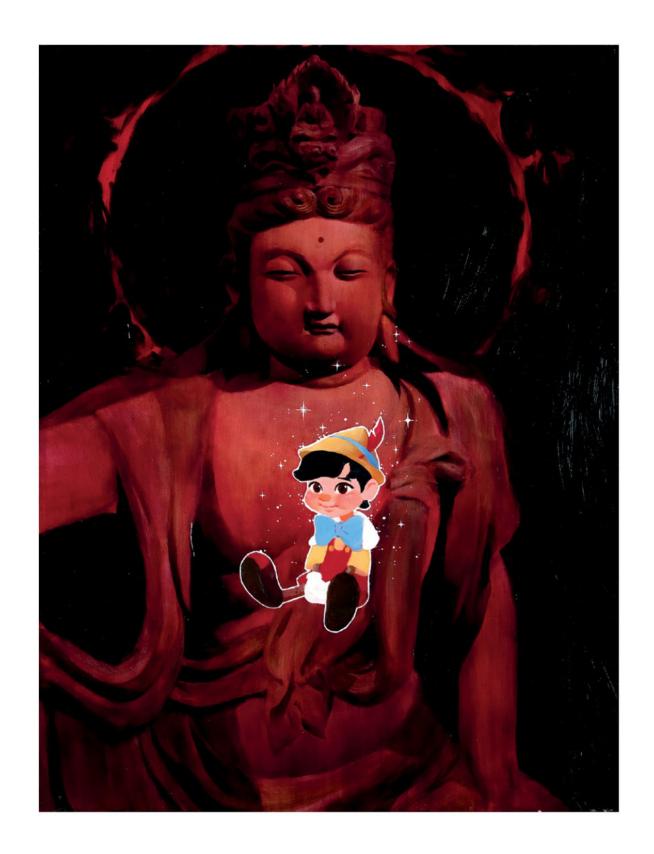
Artificial delineations—of the body and mind, art and science, natural and unnatural, and normal and abnormal—are what I am obsessed with. My practice and interests are an assemblage of incongruous parts that are nonetheless indivisible, indissoluble, and "all of a piece." I am especially intent on exploring the specificity that bodily existence confers; a specificity shaped by an otherness that marginalizes certain bodyminds as "deviant." Through the lens of my own subjectivity, I probe the seams and sutures of this insidious differencing that exists within the public (un)consciousness to make the resulting lived, material realities more visible or less ashamedly invisible. I sit with the unknowability of illegible experiences—those mediated by social attitudes and constructions, yet not fully reduced to them—and ask the viewer to similarly "risk abjection and flourish."

b. 1996 Sacramento, CA

Education

2023 MFA, Yale University, New Haven, CT2019 BA, John Hopkins University, Baltimore, MD



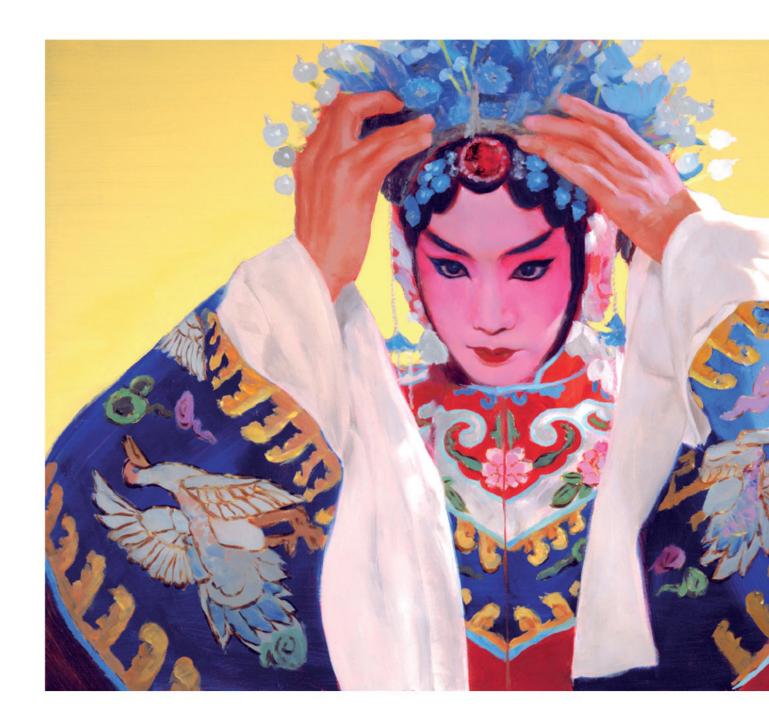




Water Broke oil on canvas, 24 x 18 inches

Penis Envy oil on canvas, 60 x 90 inches







ERIN YERBY

Richmond, VA
eyerby5@gmail.com
erinyerby.com
@erin_yerby

Virginia Commonwealth University

Painting allows me to make the "stutter in the plot" visible beneath familiar signs and forms, thereby reanimating and, perhaps, returning alienated sensations to bodily experience. I unfold points of contact and displacements where surface "reality" is permeated by invisible forces—after-images of spectral presence at once cosmic, spiritual, historical, and mythological.

Using photographs as indexical entryways, I meet latent sensations congealed within the image. Activated by the materiality and color of paint, my practice entwines archives of "evidential" images—familial, art historical, and ethnographic—with fugitive sensation and metaphor. Working with red dirt from Oklahoma unearths my own roots and gives ground to displaced inner worlds. The spectrality of settler colonialism, childhood worlds, vernacular scenes, mythologized landscapes of the West, and apocalyptic ruins and forces of nature—these are all the subjects of my work.

b. 1978 Oklahoma City, OK

Education

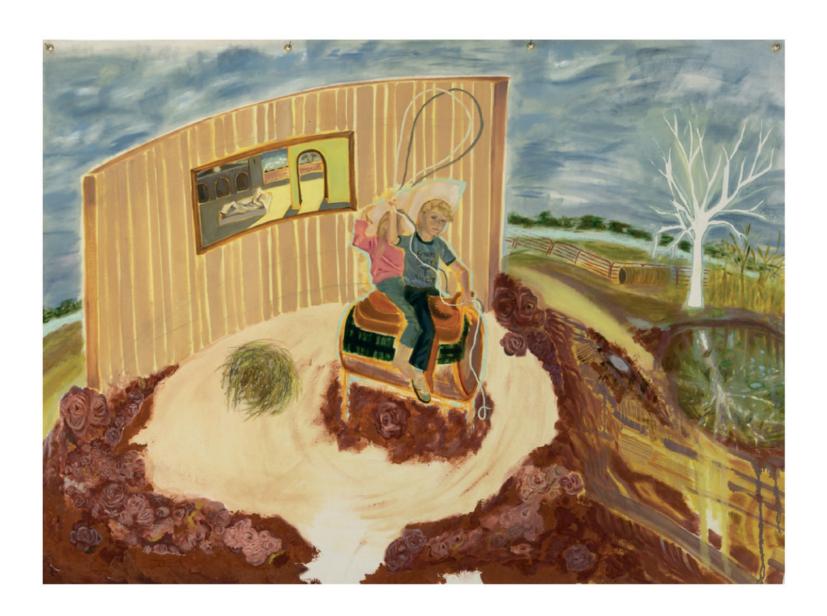
Richmond, VA

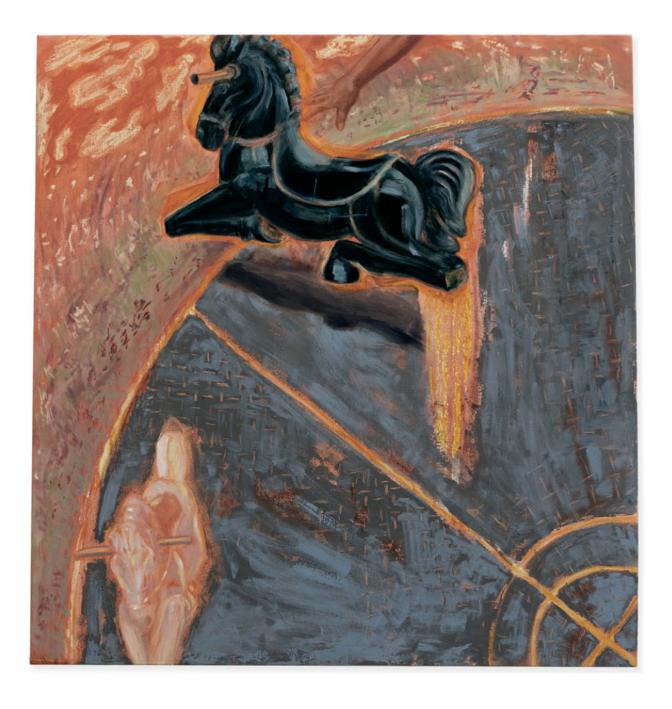
2022	MFA, Virginia Commonwealth University (VCU),
	Richmond, VA
2017	PhD, Columbia University, New York, NY
2007	MA, University of Minnesota, Minneapolis, MN
2004	Fulbright Research Fellowship, The US Fulbright
	Student Program, Vienna, Austria
	Selected Group Exhibitions
2022	Satellite: MFA Candidacy Show, with VCU, Page Bond
	Gallery, Richmond, VA
2021	Backbone: MFA Exhibition, DePillars Gallery, VCU,

2020 Mediumship and Painting (online), deCordova Sculpture

Park and Museum, Lincoln, MA



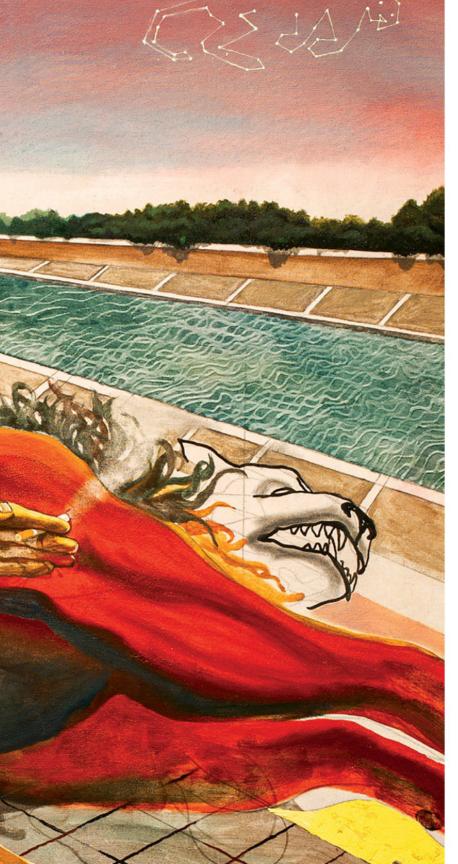






Axis Mundi 1 oil and oil stick on canvas, 50 x 48 inches





EDITOR'S SELECTIONS

Artists are presented in alphabetical order. Artist biographies have been edited to prioritize recent highlights. Pricing Guide can be found on p207

CLARA CRUZ

Richmond, VA claraleonorcruz@gmail.com@clara.leona

Virginia Commonwealth University

Recently, I've been thinking about how memories can turn into votive objects through constant invocation. We start with scraps of stories handled often and reworked; they wear thin at the edges and become burnished. They're repainted in brighter, unsettling colors, then they calcify, grow brittle, and break. We mend them at the seams. The result isn't exactly a memorial to a person or event, but a talisman with its own weight and significance.

I use this process of transformation as a starting point for paintings, sculptures, and installations. The surfaces, sounds, and textures in my work are often built up and worn away until they break into moments of visual brown noise or grainy radio static. This form of existing between frequencies allows me to move between familiar and disorienting spaces.

b. 1993 Boston, MA

Education

2022 MFA, Virginia Commonwealth University (VCU), Richmond, VA

2019 BFA, Hunter College, New York, NY

Residencies

2019 Summer Studio Program, VCU, Richmond, VA

Solo Exhibitions

2020 Norteada, Rump Gallery, Richmond, VA

Selected Group Exhibitions

2022 Satellite: MFA Candidacy Show, with VCU, Page Bond

Gallery, Richmond, VA

Backbone: MFA Exhibition, DePillars Gallery, VCU,

Richmond, VA

2019 Another Way Around, DePillars Gallery, VCU,

Richmond, VA

BFA Thesis Show: The End, Leubsdorf Gallery,

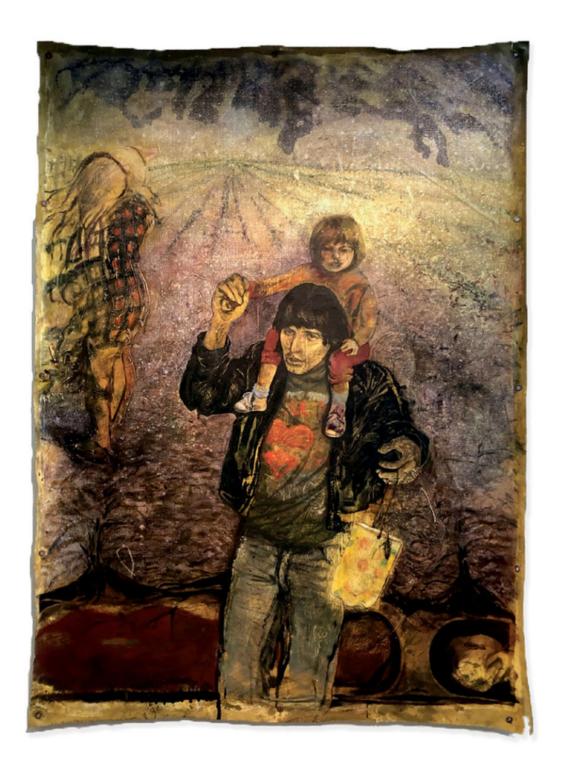
Hunter College, New York, NY

Reclaimed Rage; Resistance, BronxArtSpace,

Bronx, NY









Abajo de esta tierra oil and acrylic on unstretched canvas, 108 x 78 inches

ZHI DING

Chicago, IL 917.262.0233 (Arsenal Contemporary Art) zhidingart@gmail.com zhidingart.com @zhidingart

School of the Art Institute of Chicago

Zhi Ding grew up in a small town in southern China. She mainly works with oil paint on small-scale surfaces. By creating works that are contemplative and quiet in nature, she unpacks complicated experiences, ideas, and issues. In turn, they evoke a similar sense of empathy in the viewers, who then connect their experiences with her work.

She is currently a candidate for the MFA Painting and Drawing program at SAIC.

b. 1992 Jiujiang, China

Education

$\label{eq:MFA} \mbox{MFA candidate, School of the Art Institute of Chicago}$
(SAIC), Chicago, IL
Post-Baccalaureate, SAIC, Chicago, IL
BS, University of Pittsburgh, Pittsburgh, PA

Selected Group Exhibitions

2021 Post-Baccalaureate Annual, SAIC Galleries, SAIC,
Chicago, IL

Represented by

Arsenal Contemporary Art





Untitled oil on linen, 8 x 10 inches



I have two packs of cigarettes, and I choose to give you the nicer one oil on linen, 5 x 7 inches





You told me you would become a star in the sky, so I searched every night; one night I saw, you did come back oil on linen, 8×10 inches



Untitled oil on linen, 8 x 10 inches

ERICK ALEJANDRO HERNÁNDEZ

New Haven, CT
erickhernandez.com
erickhe
erickhe

Yale University

Revolving around an event, such as a car crash or the death of a loved one, my paintings are orchestrations of memories that have been fractured or reimagined through processes surrounding lived trauma. Although figures are frequently depicted in a state of bodily transit that parallels my own immigration experiences at a young age, various histories of loss and displacement coexist within my work.

My practice is rooted in the use of traditional techniques like oil painting and drawing; yet, idiosyncratic symbols—including severed body parts, paper boats, pointing hands, and a resting lion—suggest a position fluctuating between different worlds and disrupt the lineage of Western painting. I am invested in catalyzing conversations about how narrative painting can shift material forms in order to hold complex individual and collective histories. My iterative approach to form and content takes cues from psychoanalysis, generating meaning through associative processes. The resulting works are investigative allegories that explore the shared experiences of loss, assimilation, and exile.

b. 1994 Matanzas, Cuba

2022 MFA, Yale University, New Haven, CT

Education

2017	BFA, Rhode Island School of Design, Providence, RI
	Residencies
2021	MacDowell, Peterborough, NH
2020	Fountainhead, Miami, FL
	Yaddo, Saratoga Springs, NY
	Vermont Studio Center, Johnson, VT
2019	Sharpe-Walentas Studio Program, Brooklyn, NY
2017	Skowhegan School Painting and Sculpture,
	Madison, ME

Solo Exhibitions

2021 Excerpts from a Shared Horizon, Yossi Milo Gallery, New York. NY

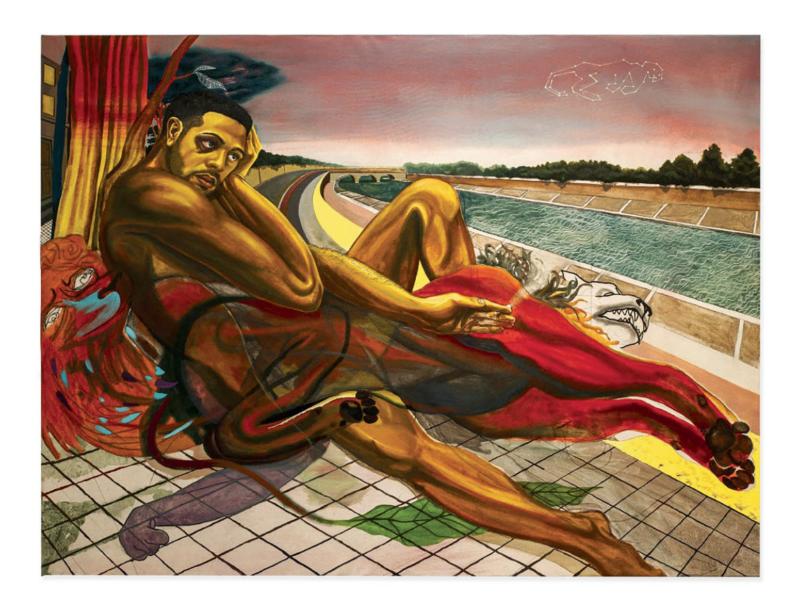
Selected Group Exhibitions

2022	Sueñx, The Mistake Room, Los Angeles, CA
2021	36 Paintings, Harper's Books, East Hampton, NY
2019	inherit, RUBBER FACTORY, New York, NY





untitled oil on canvas, 44 x 43 inches



By the Tiber oil on canvas, 43 x 57 inches



Final de Partida; your pain caressed in a private place oil on canvas, 48×60 inches

ASHLEY JOHNSON

Bremerton, WA
ashley.johnson075@gmail.com
ashleyjohnsonstudio.com
@ashleyjohnson_studio

Pennsylvania Academy of Fine Arts

While walking the 2,600 miles of the Pacific Crest Trail, I entered into some new, yet very old forms of cyclical knowing. As witness to mass clear cuts, wildfire smoke, and beetle bark devastation, my own loss sat alongside the slow, collective loss of the forest, the animals, the ice—our home—and my body ignited. I emerged from her painfully exquisite theater, a woman who knew trees and was held by them. My paintings all flow from here.

I make works that depict figures immersed in the landscape, blurring the borders between figure and plant. They are painted recollections of a bodily encounter; an exchange between human and non-human. The act of painting is a place where my grief and my joy can mix and transform into purple or, if I am very lucky, green. I make densely layered oil paintings within the thick, mossy, dripping Pacific Northwest forests that are about knowing and being known. The works are attempts at conveying my own becoming and dissolving that are inseparable from the generosity of the forest

b. 1990 Orange, CA

Education

בטבב	MIFA, FEIIIISYLVAIIIA ACAUEIIIY UI FIIIE AI LS (FAFA				
	Philadelphia, PA				
2020	Certificate in Painting, Modern Color Atelier, Gage				
	Academy of Art (GAA), Seattle, WA				
2012	BS, Nursing, Point Loma Nazarene University,				
	San Diego, CA				

Selected Group Exhibitions

	Selected Group Exhibitions
2022	Chrysalis: Low-Residency MFA Thesis Exhibition, Anne
	Bryan Gallery, PAFA, Philadelphia, PA
2021	Gage Atelier Alumni Show, Fountainhead Gallery, GAA,
	Seattle, WA
2020	Best of Gage, Rosen Gallery, GAA, Seattle, WA
2019	Spitting Image Self-Portrait Exhibition, Rosen Gallery,
	GAA, Seattle, WA







(in)fertile oil on linen, 38 x 48 inches

cyclical knowing oil on linen, 58 x 48 inches



JI ZOU

Providence, RI azou@risd.edu jizou.cargo.site @ji.zouu

Rhode Island School of Design

Zou is a Hmong American multidisciplinary artist. Her current work focuses on the relationships between the ephemeral dimension and our constructions of social identity and reality. She often represents the formless and strips down the corporeal. Zou's visual language merges our societal obsession with softness and luminescence with horror and taboo, creating forms where the alluring and the grotesque can coexist. The association between these two irreconcilable qualities disrupts stasis and seeks to evoke more questions than answers about the explorations of social values and identity.

b. 1994 Columbus, OH

Education

2022 MFA, Rhode Island School of Design (RISD), Providence, RI

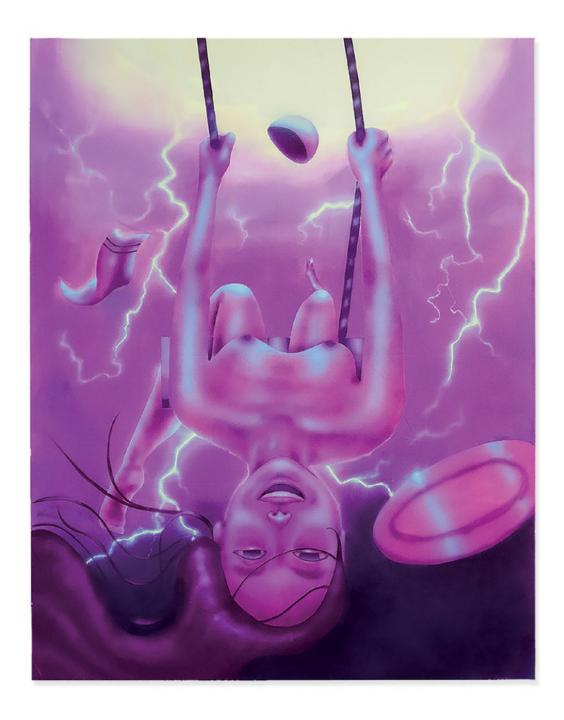
O16 BS, Neuroscience, University of Michigan, Ann Arbor, MI

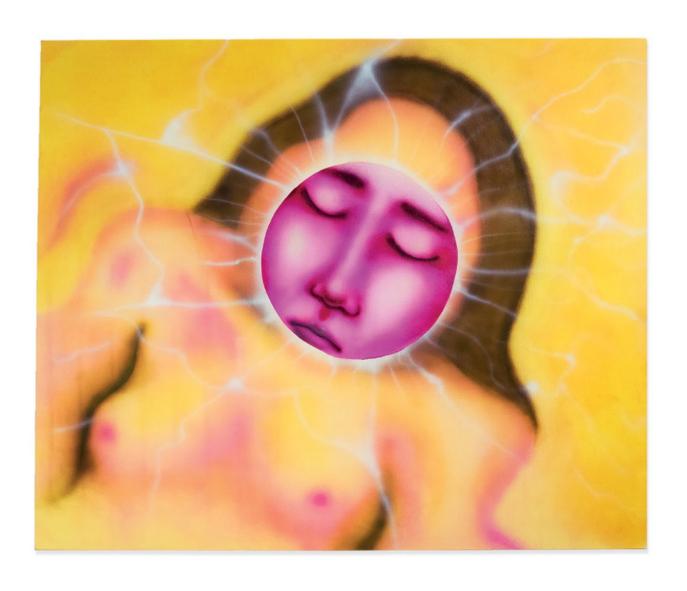
Selected Group Exhibitions

2022 Double Shift, Lartique, Paris, France
No Longer Transparent, Gelman Gallery, RISD,
Providence. RI









Jupiter acrylic on canvas, 73 x 57 inches

Golden Body Chrysalis acrylic on canvas, 58 x 67 inches





PRICING GUIDE

New American Paintings is not intended to be a catalog of offerings per se, but, given that many of our readers are collectors, it has been a tradition to offer pricing information for the artists included in each issue. The ranges published below offer guidance as to the current retail pricing for each artist's work. Works reproduced herein may, or may not be available for acquisition. For information on a specific work, we encourage you to reach out to the artist and/or gallery via the contact information provided in each artist's spread.

The pricing of artwork is, perhaps, the most enigmatic component of the art market. For artists who have a record of secondary market sales that the public can easily view, arriving at an appropriate price point becomes somewhat easier. For emerging artists, such as the majority of those featured in *New American Paintings*, determining price points can involve a number of considerations, including: the scale and medium of a work, an artist's exhibition history and the collections in which their work is included, and an artist's educational background. Layered on top of these factors is the subjective notion of an artworks perceived "quality." All of these elements will ultimately determine the demand for a given artist's work and help inform pricing.

PIA BAKALA

p17-20

\$2,500-\$6,200

SARAH BIRD

p21-26 POR

QUINN ANTONIO BRICEÑO

p27-32 \$1,000-\$4,000

MOLLY BURT-WESTVIG

p33-36 POR

VANESSA BALBACH CLARKE

р37-40

\$2,160-\$9,000

PAIGE DEVRIES

p41-46

\$1,100-\$2,400

AARON FELTMAN

p47-50 POR

SANTIAGO GALEAS

p51-56

\$3,500-\$12,000

SANTIAGO GIRALDA

p57-62

SAM ALLERTON GREEN

p63-66 \$600-\$6,000 SAMUEL GUY

p67-70 POR

STEPHANIE MEI HUANG

p71-76 POR

SAJ ISSA p77-80 POR

CALVIN KIM

POR

KIWHA LEE

\$3,000-\$20,000

VIRAJ MITHANI

p91-94 POR

ISABEL MONTI

p95-98 \$250-\$550

JUDITH MULLEN

p99-102 \$4.000-\$6.000

CELINE O'HARA

p103-106

MESOMA ONYEAGBA

p107-110 NFS ERIK ADRIEL PETERSON

p111-116 POR

JESSAMYN PLOTTS

p117-120 \$1,000-\$5,000

RANSOME

\$10,000-\$30,000 LARISSA ROGERS

p125-128 POR

ROBBIE ROGERS

p129-132 \$2,500-\$7,000

ELIJAH RUHALA

p133-136 \$100-\$6,000

NEERAJ SEBASTIAN

p137-142 \$1,200-\$4,000

KELSEY SHWETZ

p143-146 POR

SAM SLIPKOVICH

p147-152 \$800-\$6,000

JOAOUÍN STACEY-CALLE

p153-156 \$200-\$2,000 **EMILY STROUD**

p157-160 POR

ARIELLE TESORIERO

p161-166 \$1,500-\$8,000

TIANXING XU p167-170 NFS

V YEH p171-176 POR

ERIN YERBY p177-180 \$1,000-\$4,000

CLARA CRUZ p183-186 \$750-\$3,000

ZHI DING p187-192 POR

ERICK ALEJANDRO HERNÁNDEZ

p193-196 POR

ASHLEY JOHNSON

p197-200 \$1,500-\$5,000

JI ZOU p201-206 \$2,200-\$5,000



